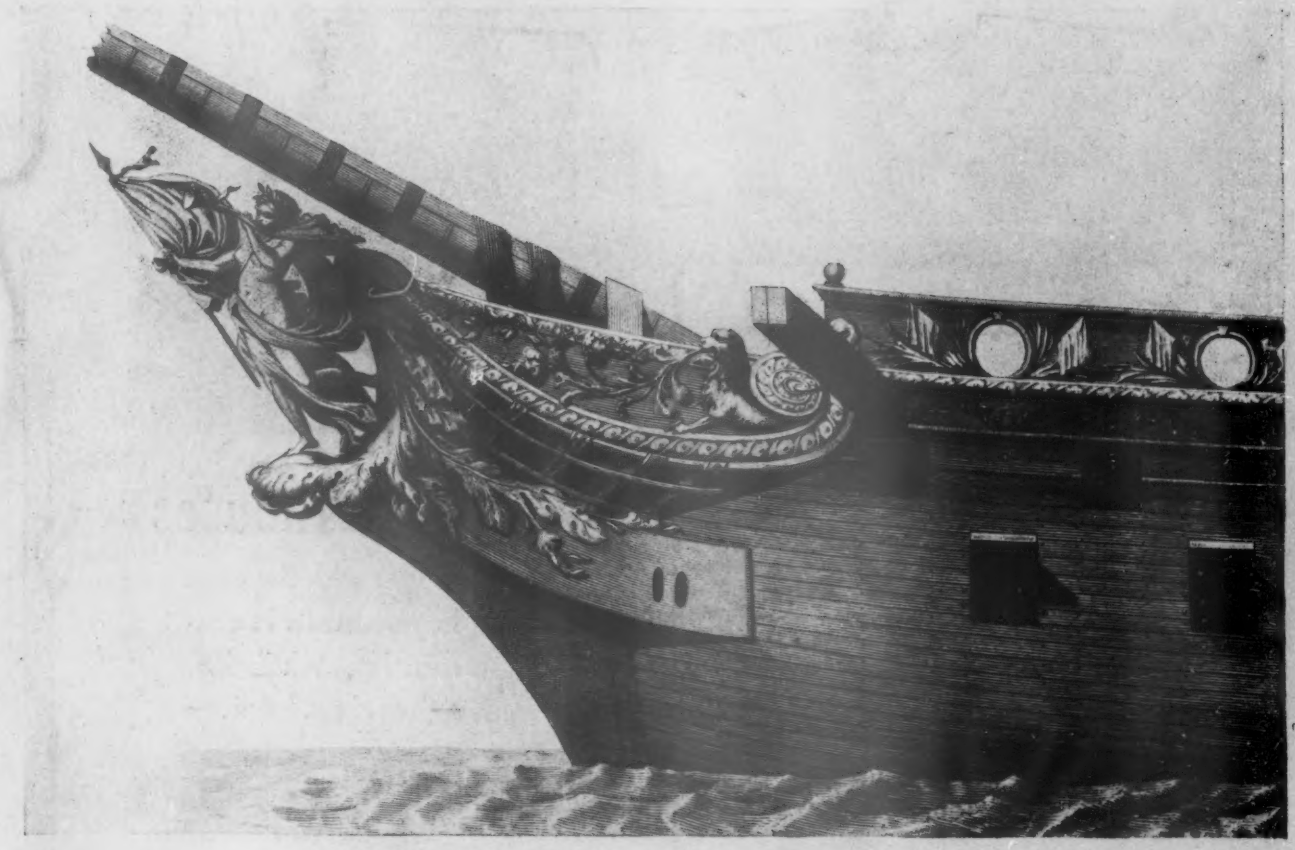
THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration.



Design for Prow of French Man-of-War of the Napoleonic Period.

AUGUST 1916

27-29, Tothill St., Westminster. London. S.W.

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Plate I

THE FLEET MARKET HOUSE, LONDON (NO LONGER EXISTING).

George Dance the elder, Architect.

From a pencil sketch by J. Buckler, 1828.

August 1916.

TWO FORGOTTEN BUILDINGS BY THE DANCES.

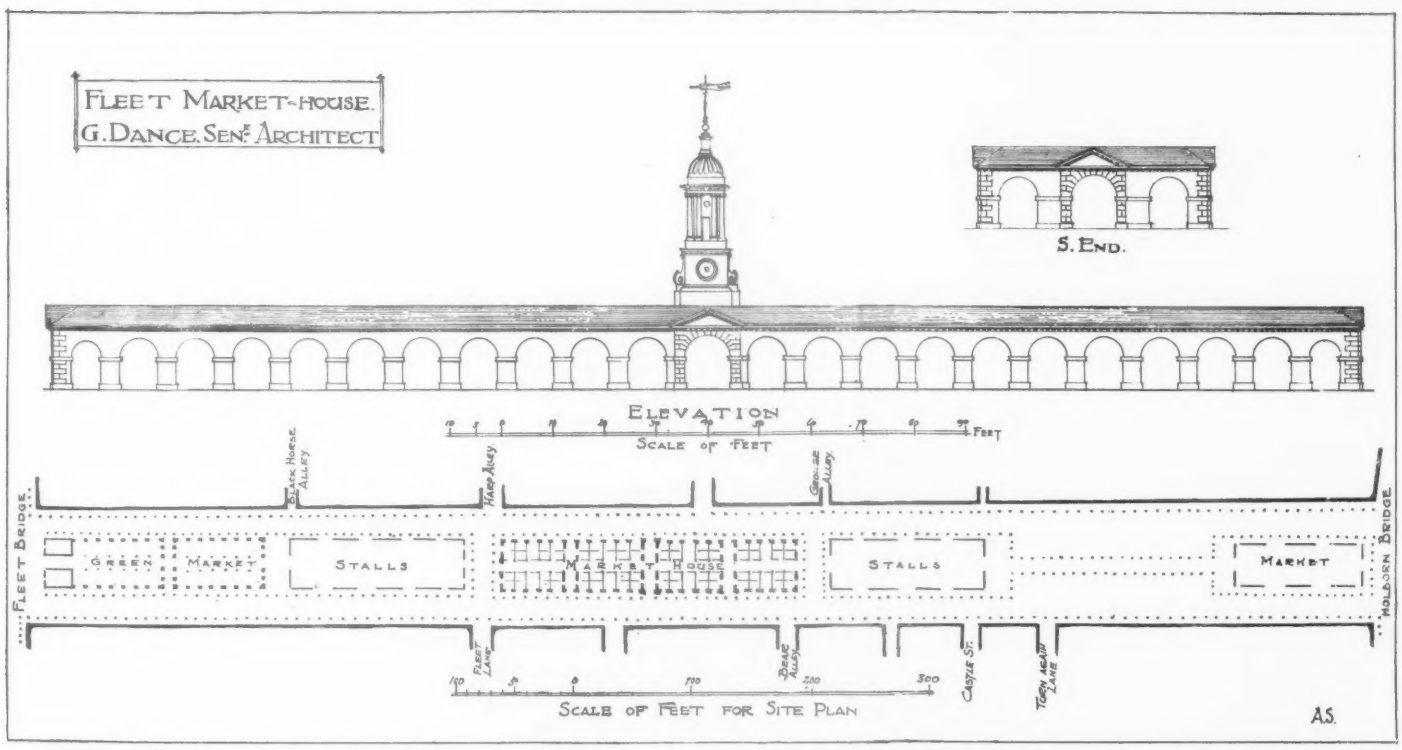
By ARTHUR STRATTON, F.S.A., F.R.I.B.A.

I.—The Fleet Market.

MUCH has been written about the "Fleet," but of the Market House, although an excellent building of its kind, very little has been recorded. The part of London where it stood has undergone some very remarkable changes, and nothing is left to recall an interesting building which played its part in the life of the City for close on a hundred years.

The rivulet known as the Fleet, having its source on the heights of Highgate and Hampstead to the north of London, and flowing by way of Kentish Town to Holborn and thence to join the Thames by "Black Fryers steps," gave its name to the market no less than to the prison hard by. In the earlier ages of London's growth this stream was considered to be of great importance and utility, "navies with merchandise" having been wont to sail some way up it from the great waterway. Doubtless, too, in those days it brought something of the freshness of the country to the dwellers in town, but as the City spread along its banks so did it lose its attractiveness by reason of the abuses to which it was freely subjected. By the beginning of the eighteenth century, its disadvantages having far outweighed its advantages, a part of its course was arched over and filled in level with the adjoining streets. It was in this way that the site for the Fleet Market was obtained.

George Dance the elder, "clerk of the City works" to the Corporation of London after 1733, a capable rather than a brilliant architect, was entrusted with its erection, and he carried through a scheme which at the time was hailed as a real improvement, although it can never have been looked upon as a permanent one by those with sufficient foresight to see what an obstruction it would some day prove to be. Dance produced a straightforward design, which has been preserved, and it is here reproduced; that it was not departed from in any essentials in execution is shown by the pencil sketch made by J. Buckler in 1828, just before it was pulled down (see Plate I). It was a one-storeyed stone building, eleven bays long on either side of a central wide bay, accentuated, as were also the central bays at the north and south ends, by pediments and rustications. In length it was about 255 ft., well proportioned, and very simple, as befitted its uses, providing two rows of stalls with a covered walk between them lighted by skylights. Above the crossing of the central passage-ways rose "a neat turret with a clock," the lower part square on plan and the upper circular with a ring of Ionic columns. This turret gave a note of distinction to the building, and as seen in the sketch, with the steeple of St. Bride's, Fleet Street, in the distance, is distinctly pleasing. It had all the characteristics of a market-house, and with its busy throng of buyers and sellers must have made a very pretty picture. From the south end of the Market House piazzas extended on each side of the middle walk to Fleet Bridge, "for the conveniency of fruiterers"; but northwards, towards Holborn Bridge, nothing more substantial than rows of slight erections seem to have been put up. Critics agreed that the market was well contrived and executed, but before the century was out regrets were being expressed that one of the noblest streets in London should be applied to such a purpose. Opened on September 30th, 1737, it was destined to stand ninety-two years only, for in 1829 it was swept away and Farringdon Market was opened in its stead near by, but off the line of the street. The nature of the building precluded the likelihood of any inspiring associations being connected with it, but it is amusing to note

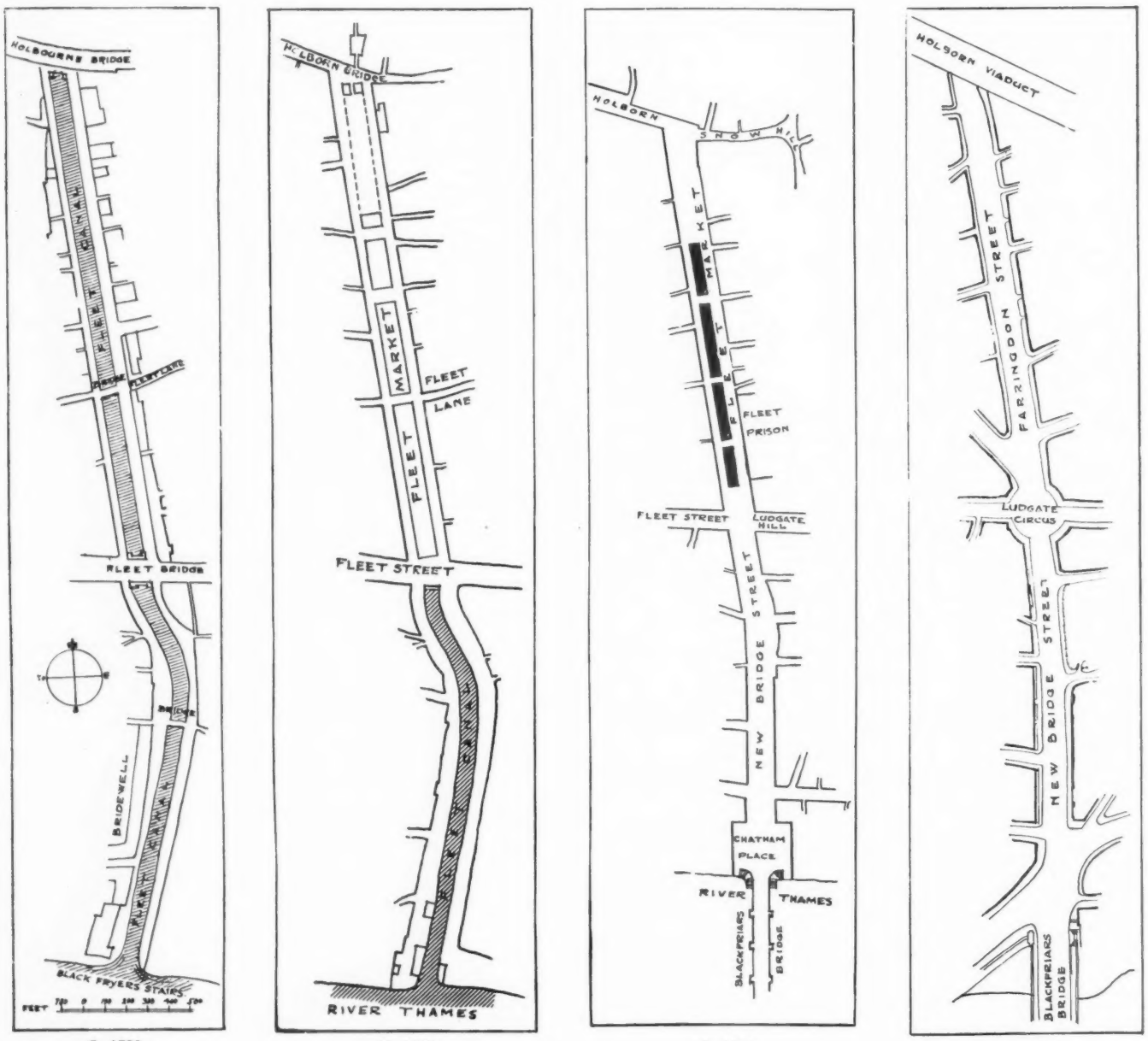


ELEVATIONS OF THE FLEET MARKET HOUSE AND A GENERAL PLAN SHOWING THE EXTENT OF THE MARKET CIRCA 1737.

that owing to the figure 9 having occurred over the entrance to the Fleet Prison (facing it), a delicate address sometimes given by prisoners lodged there was "No. 9 Fleet Market."

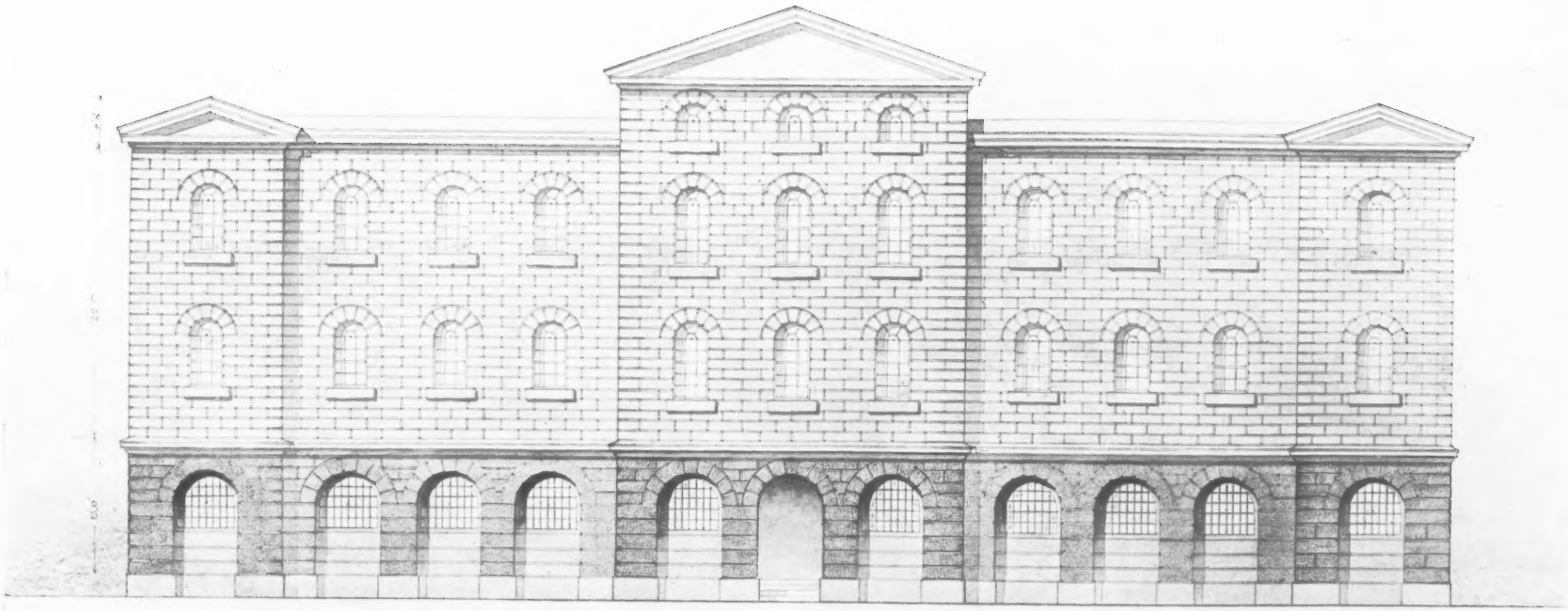
The vicissitudes through which the Fleet and the adjoining streets have passed in arriving at their present disposition are interesting, and reference to the four maps reproduced below makes them clear. Shortly after the Great Fire of 1666 an Act was passed to restore the Fleet to its "ancient State of Navigation as far as Holbourne Bridge," and considerable sums were expended on embankments and wharves between 1668 and 1673; the length of the canal so formed, according to Maitland,* "being Two thousand and One hundred feet; in Breadth, Forty; and in Depth of Water, at the upper End, by a middling Tide, Five Feet." He further states that "it is bounded on each side by a strong Brick wall, whereon were built spacious Vaults as so many Repositories for Sea-coals." But, as was inevitable, in course of time it became a great nuisance, and John Gay, writing in 1729, draws a vivid picture of what one would be likely to encounter "if where Fleet Ditch with muddy current flows, you chance to roam." That in the early years of the eighteenth century it should thus be referred to as a "ditch" shows that it was held in anything but high esteem, and James Ralph, who was ever on the look out for possible improvements in the disposition of London's streets and buildings, and who forecasted not a few, wrote: "I am myself much pleased with the design of filling up Fleet Ditch; 'twill be turning a nuisance into an ornament." This was in 1734, about the time that the expense of keeping the stream navigable proved so burdensome to the citizens that they appealed to Parliament for powers to arch it over. An Act was passed for filling in that part of the "ditch" between Holbourne and Fleet Bridges, and the work was proceeded with, for it was obvious that a large area which might be put to some useful purpose could be thus obtained. The most urgent demand just then appears to have been for a market, because the site of the Stocks Market had been selected for the Mansion House. This market, so called from the public stocks close by for punishment of offenders, had been in

* William Maitland. "History of London." 1739.



C. 1700. C. 1747. C. 1795. Present Day.

PLANS SHOWING THE FLEET, THE SITE OF THE MARKET, AND APPROACH TO BLACKFRIARS BRIDGE.



PRINCIPAL FRONT TO GILTSPUR STREET.

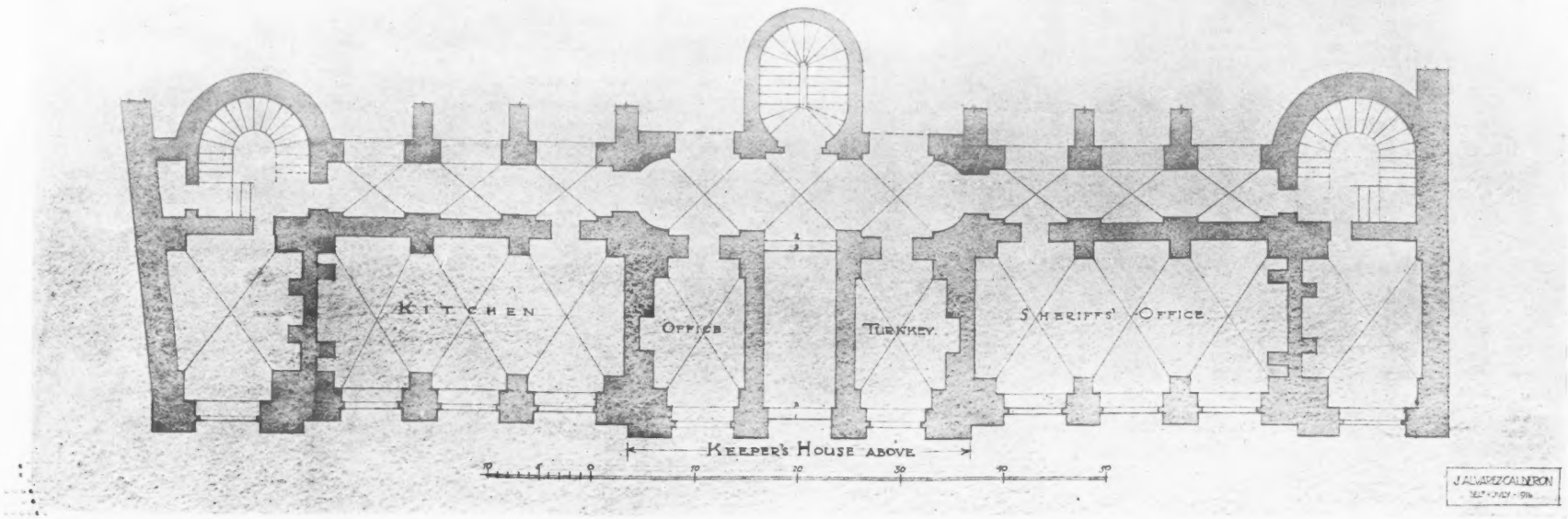


Plate II.

August 1916.

THE GILTSPUR STREET COMPTER, LONDON, E.C.

George Dance, R.A., the younger, Architect.

Elevation and plan of block facing the street, adapted for publication by Arthur Stratton from the original drawings in the Soane Museum dated 1787

existence for centuries, and was rebuilt after the Fire. In a large open space, where fruit and vegetable stalls were put up, as may be seen in old prints, stood a statue of Charles I, and another intended for Charles II, which had been put there by Sir Robert Viner, Lord Mayor. "Fortunately," says Pennant, "his Lordship discovered one (made at Leghorn) of John Sobieski trampling on a Turk. The good knight caused some alterations to be made, and christened the Polish monarch by the name of Charles and bestowed on the turbaned Turk that of Oliver Cromwell." Both market and statues were, however, cleared away about 1737, when George Dance was working on his design for the Mansion House and erecting the new Fleet Market.

When the Fleet was arched over and a site made for the market, only a part of the nuisance was removed. The bridge facing Fleet Lane had necessarily been demolished, but three others remained, those of Holborn, the Fleet, and Bridewell, and "the noisome part" from the corner of Bridge Street to the Thames was still open. In 1760 the first Blackfriars Bridge was begun from the design of Robert Mylne, a young Scotch engineer who gained the commission in competition. This bridge was at first named Pitt Bridge, after the great statesman, and it was approached from Chatham Place. The inscription on the foundation stone related amongst other things that it was "undertaken by the Common Council of London (amidst the rage of an extensive war) for the public accommodation and ornamentation of the City." During the eight years whilst this was building the remaining open part of the Fleet was arched over in order to make a suitable approach, and Mylne formed New Bridge Street. With this further improvement it became obvious that Fleet Market was in the way. "It is reasonable to suppose," wrote John Gwyn in 1766, "that when Black-Fryars Bridge is finished the Fleet Market will be removed to a more convenient situation," and he urged the advisability of making a street equal in width to that occupied by the market, from Holborn Bridge in a direct line to Clerkenwell or further. Another writer said in 1783: "It may be easily imagined what an addition the removal of the market would be to the City, when the old houses on each side came to be rebuilt; for the street from Blackfriars Bridge to Holborn is nearly half a mile in length, thirty yards in breadth, and almost entirely straight." Mylne's bridge, opened in 1769, had a life of only ninety-five years, or three years longer than that of Dance's Market House, for it was demolished in 1864, and a new bridge of five arches, with detail in questionable taste, was built by Joseph Cubitt. Farringdon Street was formed where the market stood, and Holborn Viaduct, connecting Holborn with Newgate Street, bridging the Fleet valley and obviating the steep Holborn and Snow Hills, was opened in 1869.

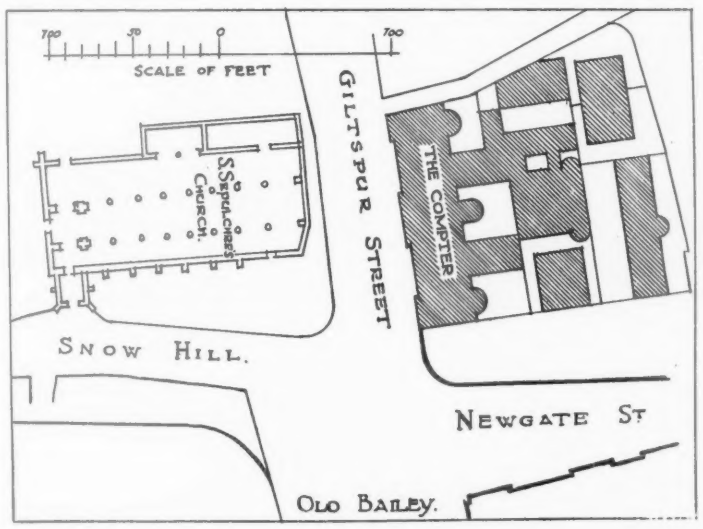
Such in brief is the story of the erection and demolition of one of London's lesser public buildings and the successive stages in the development of this part of the City from the seventeenth century to the present day. It will be realised from the plans how the direction of an important thoroughfare was long ago determined by the natural course of a stream, wending its muddy way through a district immortalised by Dickens and of dubious reputation.

II.—The Giltspur Street Compter.

An architect who raises a building that unmistakably proclaims its uses, a building that could not possibly be mistaken for anything else than what it is, achieves much. His greatest triumphs owe their success to his having imparted the right expression to his design, for the most favourable verdict that posterity can hand down of a work of architecture is that it thoroughly expresses, or did express, the purpose for which it was erected. The purpose of a prison is a grim one; a sense of strength must add to its forbidding aspect, and no one was ever more alive to this than George Dance the younger when he set up his wonderful façades of Newgate between the years 1770 and 1782. As architect to the Corporation of the City of London, Dance was commissioned about 1787 to build a debtors' prison or compter close to Newgate, but across the road at the south end of Giltspur Street, facing the church of St. Sepulchre. He designed a façade which caught something of the qualities of his masterpiece; it was not, however, another case of monumental blank walls, but of ranges of well-lighted apartments looking on to the street with a keeper's house in the centre of the block. Whilst Newgate was primarily for the internment of criminals of the most depraved type, the Compter was only a prison for debtors, and so was intended for the mildest form of delinquent.

There had been a debtors' prison in Bread Street, Cheapside, long before the Compter in Wood Street was opened in 1622. This building was burnt out in the Great Fire and reinstated, but judging from prints of it which exist it lacked architectural interest. In 1791 it was superseded by the Giltspur Street Compter, which appertained to the Sheriffs of London and Middlesex, there being other debtors' prisons, notably the Fleet, also within the City area, for it must be borne in mind that imprisonment or detention for trivial debts was a very common practice previous to the passing of the Debtors Act in 1869.

Whereas Newgate was far from satisfactory as regards its internal arrangement, the Giltspur Street Compter was well planned throughout, and a contemporary described it as "the neatest and best constructed of all the London prisons." Dance's working drawings have been preserved in Sir John Soane's Museum, and from them the drawing reproduced on Plate II has been prepared. The façade, about 125 ft. long —the only part of a large establishment that showed towards the street—was treated broadly with slight projections in the centre and at the ends, finished with straight-sided pediments. The whole of the walling, like Newgate, was of rusticated masonry, but pierced with ranges of round-arched windows which lightened the appearance, while a semi-domestic character was imparted to the keeper's house in the centre with its lowered sills and wood sash-bars, as contrasted with the iron bars to the other openings.



BLOCK PLAN OF THE COMPTER.

The ground-floor plan of the front block shows a narrow entrance hall, large vaulted apartments on either side with a vaulted corridor behind, giving access to three separate stone staircases, the centre one leading to the keeper's apartments. In these establishments a certain amount of freedom was allowed, debtors being unfortunate enough to be detained for years. Dickens laid many a scene in such places of detention, and pictured the privations no less than the recreations of a life led amidst the sordid surroundings which necessarily prevailed. By drawing attention to them he helped to abolish a system which was fraught with many abuses, and years before the Act of 1869 was passed, imprisonment for debt, in the sense in which Dickens wrote about it, was gradually abandoned. The Fleet was closed in 1846, and in 1855 the Giltspur Street Compter was pulled down, presumably because there was no further use for it, and a portion of the site was added to the grounds of Christ's Hospital. Little respect has been shown to Dance's masterly works—since both his prisons have been swept away—but they are none the less deserving of study on that account.

To Mr. Walter Spiers, F.S.A., I am indebted for access to original drawings in Sir John Soane's Museum.—A. S.

V

NAVAL ARCHITECTURE AND DECORATION OF THE PAST.

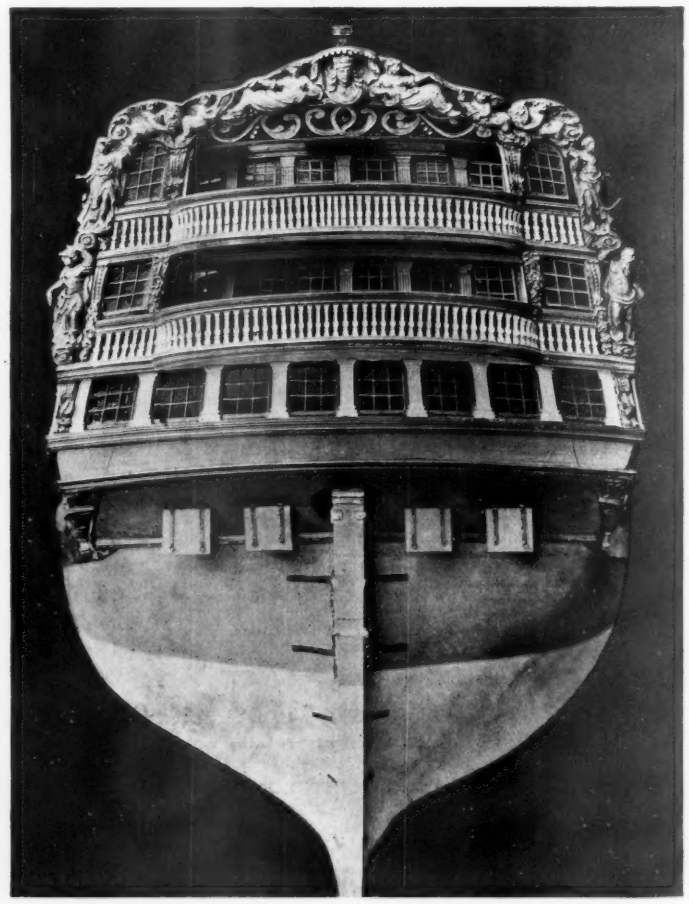
(*Concluded from p. 6, No. 236.*)

IT is the aim of these articles to give an account of the rise of timber shipbuilding during three centuries, and to show the analogy that once existed between naval and civil architecture, to the benefit of both; not to write interminably of wars, statesmen, and admirals, but to sketch the serious occupation that formerly peopled the dockyards with a busy crowd of master shipwrights and carpenters. The old order has changed; the *Victory*, the *Britannia*, and other wooden walls ride in safe anchorage; carved relics and models are held in the national museums, and a hundred sea-fights are depicted in contemporary paintings of the seventeenth and eighteenth centuries. Yet the sea tradition of the past flourishes in this age of mechanics. Any sailor is willing to talk about the esoteric art of rigging and sails, to speak of suits of sails, of flying jibs, jibs, staysails, foresails, foretopsails, top-gallants, and royals, or to discuss the merits of moonrakers and studding sails, of trysails and gaffs. Then, apart from timber warships, there is the interesting range of Indiamen, China clippers like the *Cutty Sark*, and modern steel sailing ships with eight masts.

The English have the seafaring instinct in their blood, for the geographical position of this island, anchored to

STERN OF THE "VICTORY," BUILT 1735.

From the model in the Royal United Service Museum.



STERN OF THE "BOYNE," BUILT 1790.

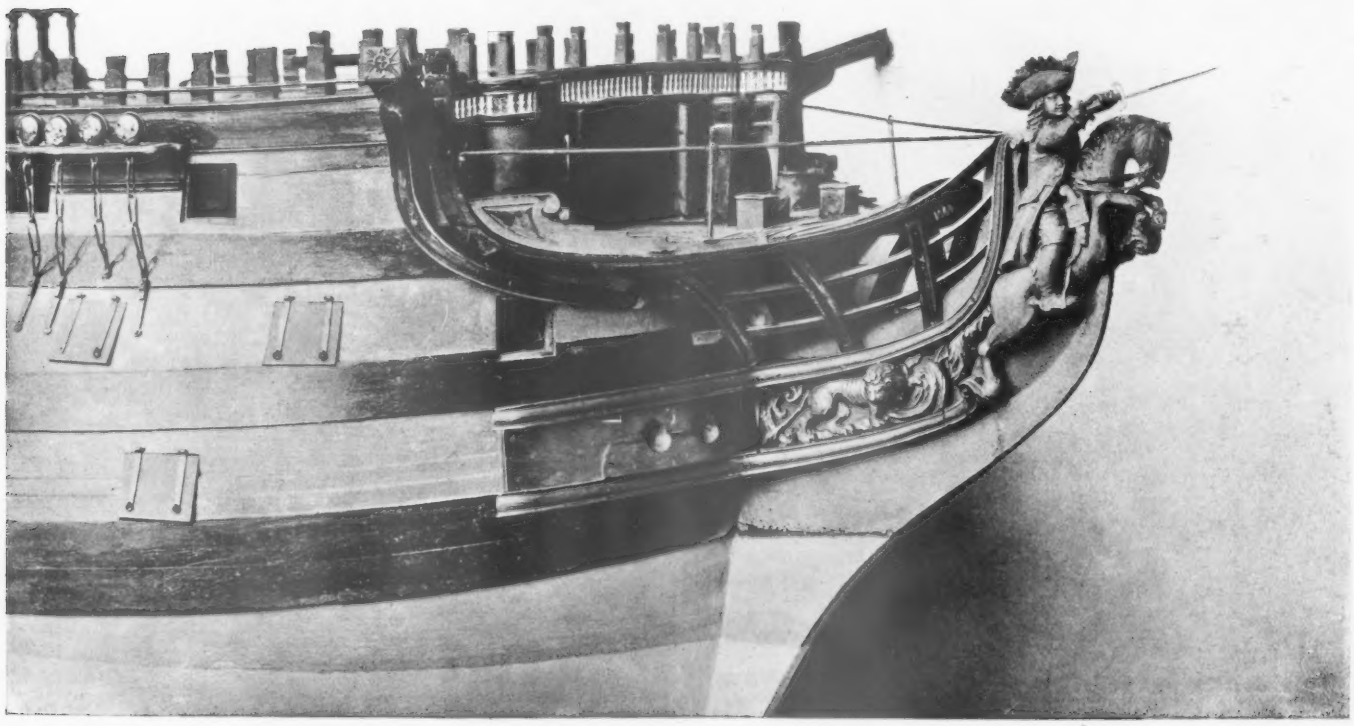
From the model in the Science Museum, South Kensington.

the side of Europe, yet disjoined from it, knit the race to an earnest nationality, produced a people given to adventure and hardship, whose influence has radiated to every part of the globe. The lion is our national emblem, but the sea is our natural heritage. It is both highway and bulwark, and for centuries has been the scene of our trials and victories. England is successful by reason of her sea power; it is the one product of national genius accepted universally. Hundreds of years of naval tradition mean a great deal to a people so equipped, especially when their title to the trident is challenged. Yet this experience was not lightly purchased—wrecked ships, human sacrifice, and relentless war make up the toll, for the price of Admiralty is great.

It is amusing to spend an hour gossiping in this way, boarding the towering castles that Pepys knew so well, making ourselves familiar with the elaborate decoration of the admiral's quarters, and conjuring up a picture of a state dinner in such surroundings. We need no other monument to English naval achievement than reverence for the glorious tradition which recent events have justified.

To continue the discussion we must return to the beginning of the eighteenth century, at the time when Peter the Great was living at Deptford and receiving instruction in naval architecture from Sir Anthony Deane. England then possessed about one-third of the whole naval power of Europe; France and Holland together had practically the same amount, whilst the naval armament of all the other European States made up the other third. Owing to the increase in size of the British Navy, in 1703 a particular order was given for diminishing the expense in building and rebuilding ships of war. This order related to the decoration which was customary both for the internal and external embellishment. With the development of shipbuilding the display of ornamental work had increased. But now, as the necessary expenses of a large naval establishment were greater, it was ordered "that the carved work should be diminished, and that the ornaments at the head should consist of only a lion and a trailboard, with mouldings instead of carved brackets placed against the timbers; and that the excessive ornamental work of the stern should be discontinued: and only a taffrail and four quarter-pieces used instead of the brackets between the lights of the stern galleries."

If reference is made to the "Twenty-two prints of several of the Capital Ships of His Majesty's Royal Navy, with a variety of other sea pieces after the drawings of T. Baston," no great change is observable in the general lines of the ships belonging to the first quarter of the eighteenth century, which appear in design and decoration to follow the traditions of Sir Anthony Deane's regime. It is, however, recorded that the general inferiority of British ships of war, in comparison with those of France, led to the ordering of a new establishment in 1719 for the dimensions of ships. One step in the direction of improvement was made when the *Princesa*, a Spanish ship of seventy guns, was captured in 1740. This vessel was taken as a model for the *Royal George*, which was laid down at Woolwich in 1746, launched ten years later, and lost at Spithead in 1782. Judging from the illustration of this ship given on Plate III, there appears to have been little reduction in the amount of decoration, though the character of this was perhaps less exuberant. Reference to the drawing shows that the high poop which formed the chief attribute of late seventeenth-century ships has been considerably reduced, while the topsides of the ship tend to horizontality; but the excessive tumbling home of the side walls, characteristic of the earlier ships, is continued. The prow has been raised in sympathy with the horizontal topsides and the stern. The decorative attributes of the *Royal George*



PROW OF THE "BOYNE," BUILT 1790.

From the model in the Science Museum, South Kensington.

appear to have followed contemporary architectural lines; such features as the door and hood moulding to the gangway with balcony and wrought-iron railing, the stiff pilasters to the divisions of the stern galleries, and the carved terms finishing the ramps from the beak being of architectural interest.

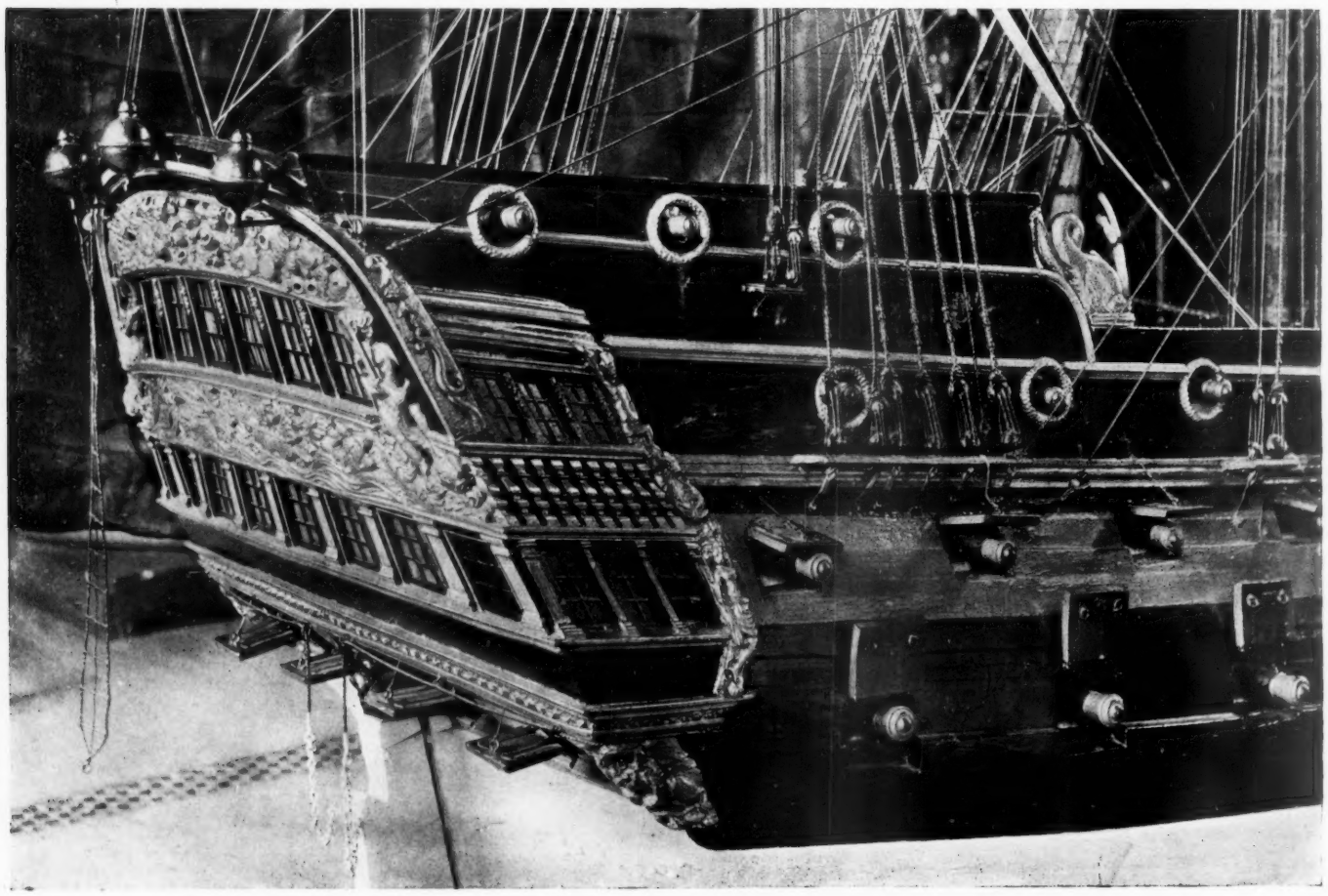
In 1747 the capture of the *Invincible*, of seventy-four guns, from the French, led to an increase of dimensions in British ships of the same class, such as the *Triumph*, *Mars*, *Thunderer*, and the *Canada*.

Scale Models.

The scale models of old-time warships in the Royal United Service Museum and at the Naval Museum, Greenwich, supplement in a very realistic manner the series of line engravings and working drawings contained in contemporary volumes.

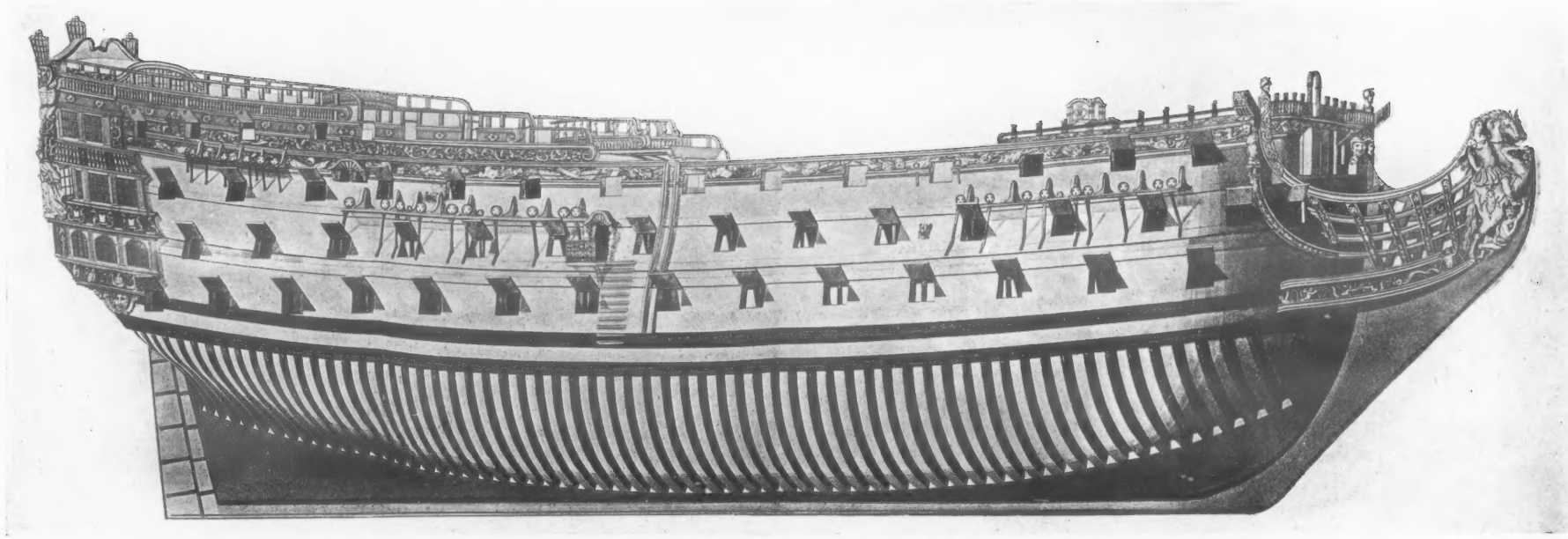
At the United Service Museum the first to be considered is the model of the line-of-battle ship of the year 1650, one of the fleet of the Hanseatic League, an association originating in the coast towns of Germany against the piracies of the Swedes and Danes. The Thirty Years' War destroyed the power of the League, and in 1650 the only towns retaining the name were Hamburg, Lübeck, and Bremen. The carving to the poop, topsides, and stern of this model is symbolic of war, but it is at the same time delightfully free and fanciful (see illustration below). In the panels at the stern occur recumbent Neptunes and Tritons, and along the topsides dolphins are introduced to mark the breaks in the bulwarks. The model is a perfect replica in miniature of the ships of 1650. The reticent treatment of the poop is distinct from the usual designs of this period, and closely resembles the design followed in the English dockyards until the opening years of the nineteenth century. A Dutch ship of war of the period 1660–1720 shows exceptional artistic qualities in the decoration, but it is faulty in proportion as regards length to beam. Another fine model of the period represents the second-rate ninety-gun line-of-battle ship *Albemarle*, built at Harwich by Isaac Betts in the time of Charles II. There is also an interesting model of the *Victory*, a ship of 100 guns, representing the ship of the same name immediately preceding Lord Nelson's *Victory*, which was not built till 1765. The earlier ship was built in 1735 and served until 1744, when she was lost in a violent storm near the Race of Alderney. It is conjectured that this model once figured in the famous collection at Windsor. The photograph of it on page 24 showing the lines of the stern and the decoration of the poop enables us to imagine the aspect of the ship as she stood in dock prior to her launching. It will be noticed that the end tiers of windows are grouped vertically into towers, with two open balustraded galleries above the lower storey connecting the decorated quarter-pieces. The Baroque decoration is symbolic of the sea, and although it does not rise to the imaginative splendour of Puget's design for the *Soleil Royal*, it has the merit of being thoroughly English, and to a great extent is a departure from time-honoured precedent.

There are many other models which should be studied in detail, including the *Lion*, built at Deptford in 1738 (see Plate III); a sixty-four-gun ship of the 1720 period; the *Dryad*, once belonging to Nelson when a boy; the *Mars*, of seventy-four

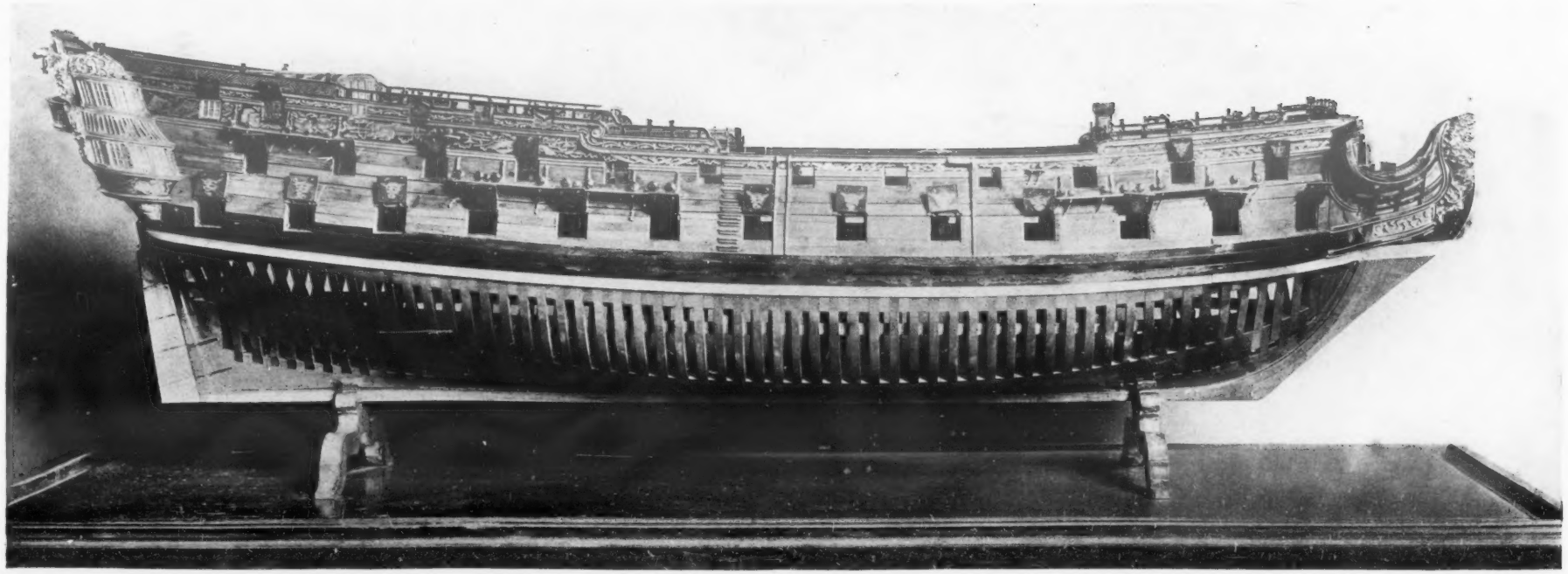


STERN OF A LINE-OF-BATTLE SHIP OF THE FLEET OF THE HANSEATIC LEAGUE, 1650.

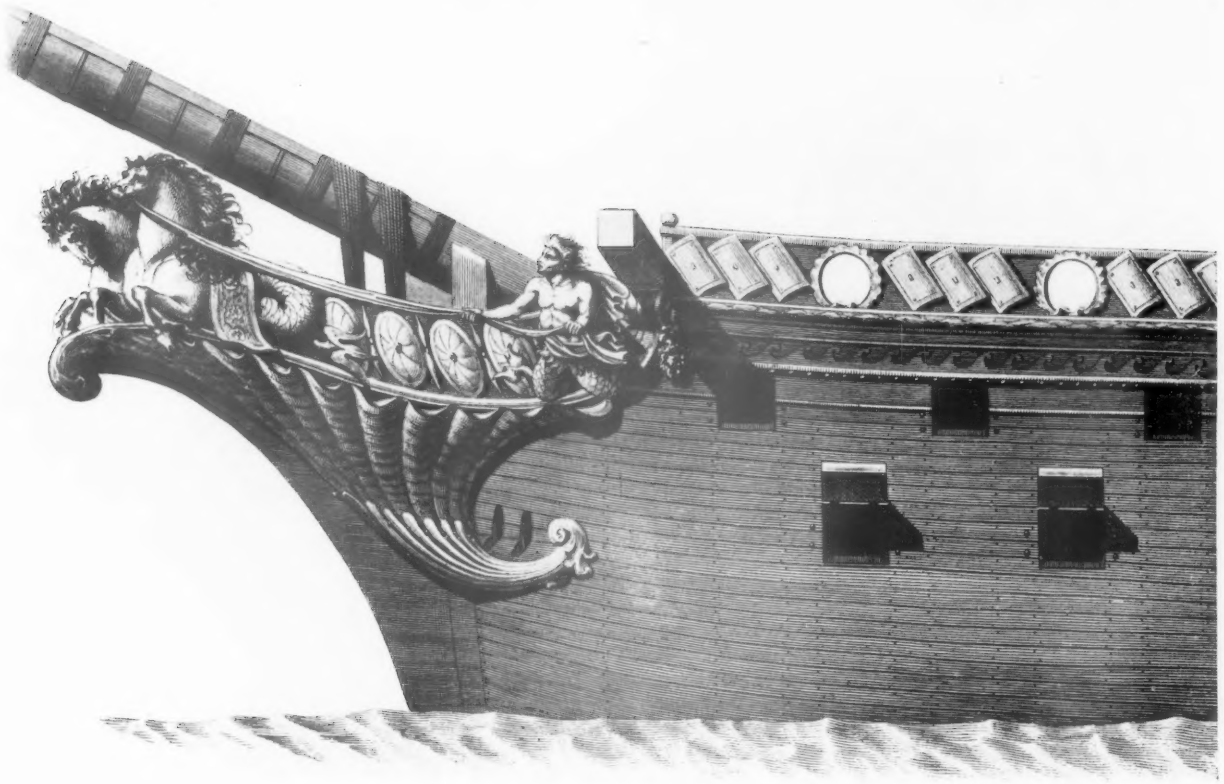
From the model in the Royal United Service Museum.



Side View of the "Royal George," launched in 1756.
From Charnock's "History."



Model of the "Lion," built in 1738.
In the Royal United Service Museum.



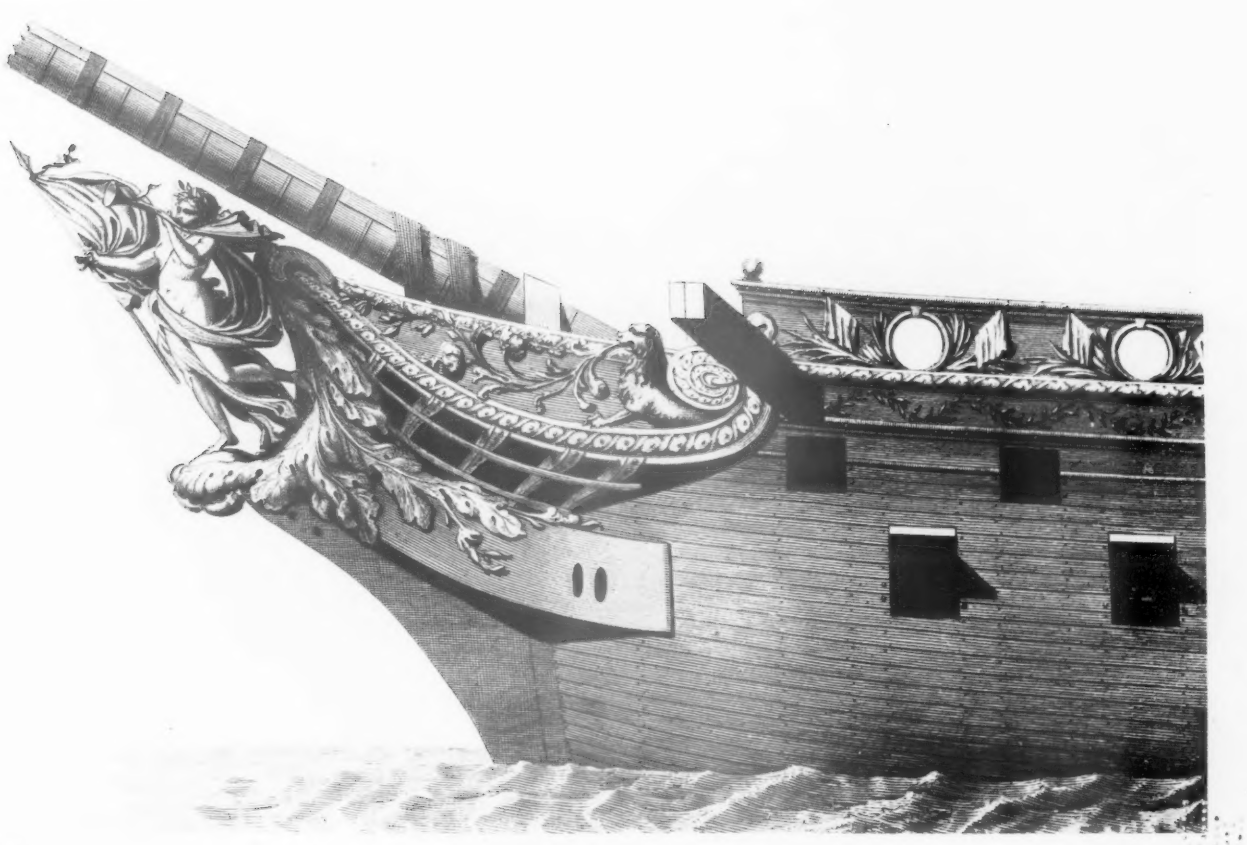


Plate IV. August 1916.

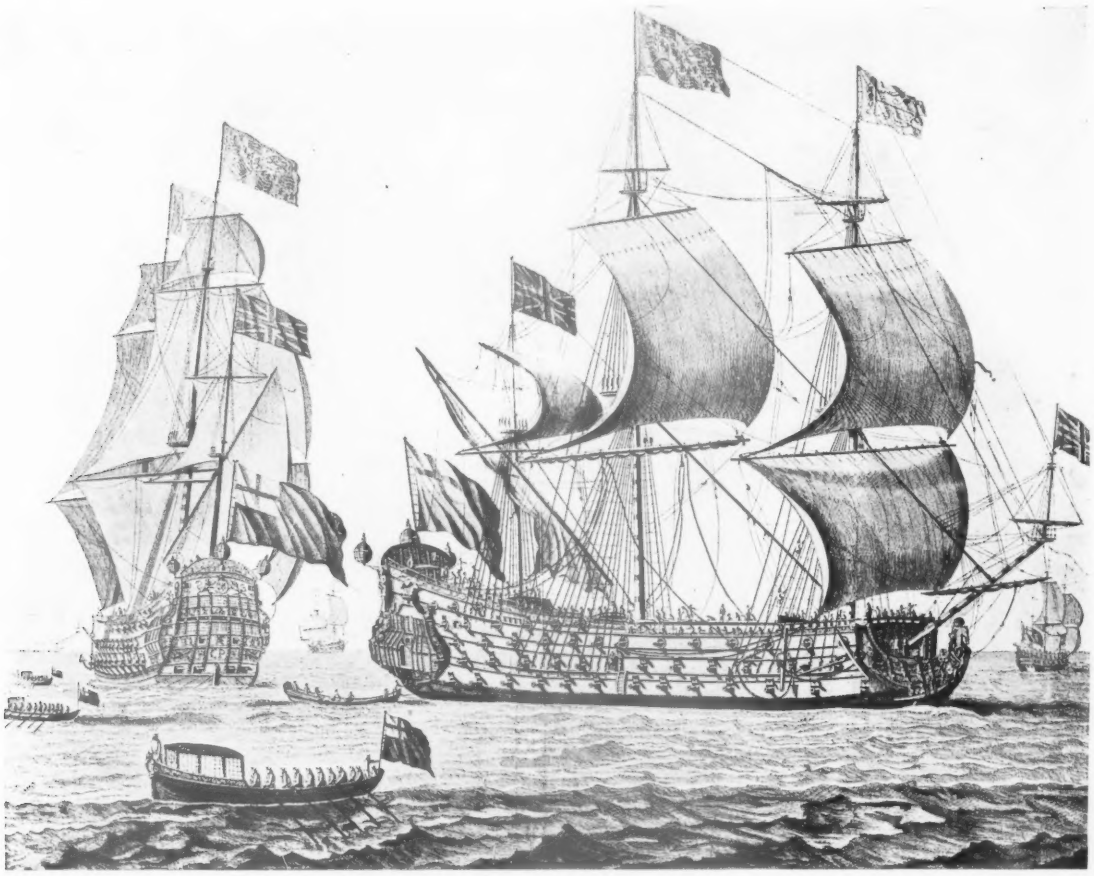
DESIGNS FOR PROWS OF FRENCH MEN-OF-WAR OF THE NAPOLEONIC PERIOD.

From engravings by Y. Le Gouaz and J. J. Coiny after designs by P. Ozanne.

guns, built in 1794, which played no unimportant a part at Trafalgar ; the *Cornwallis*, a third-rater, built in 1812 at Bombay by Jamsetjee Bomajee, the model built simultaneously with the ship by the son of Jamsetjee ; and several fine models of English ships made by French prisoners from the bones of their food. From a study of these miniature examples of naval architecture it is possible to trace the gradual development in design from the seventeenth to the early nineteenth centuries, to understand how the pomp and circumstance distinguishing the officers' quarters at the poop gave way to extreme simplicity, how the tumbling home of the walls of the ship was reduced almost to the vertical lines characteristic of the Indiamen, and how increased speed resulted when the subject was elevated to a science.

The second group consists of the figurehead representing George III and six caryatides from the stem of the yacht *Royal George*. This yacht was built at Deptford between 1814 and 1817, and was remarkable for her exceptional sailing qualities. The carved decoration follows the architectural interest of the third quarter of the eighteenth century, such as distinguished the decoration of Gandon's buildings, particularly the Customs House at Dublin, and it shows how conservative the ship-carvers were, even at such a late period, regarding tradition.

At the close of the eighteenth century the English dockyards comprised the following :—Deptford, established in the reign of Henry II ; Chatham, where some of the noblest wooden ships in the Navy were constructed, from the time of Charles II



THE "ROYAL PRINCE," BUILT 1610, AND THEN THE LARGEST SHIP IN THE ENGLISH NAVY.

From an engraving by M. Vandergrucht of a painting by J. Saylmaker.

Another model of an English ship belonging to the late eighteenth century containing features of high decorative interest is that of the *Boyne*, launched in 1790, which demonstrates the advance made in naval design during the century following the ascendancy of the British Navy to supreme importance (see illustrations on pages 24 and 25).

The purpose of this article, however, is chiefly concerned with the architectural attributes and carved decoration of old fighting ships, and for this reason mention must here be made of some specimens of carving exhibited in the United Service Museum.

The first is the clock-face taken from the poop of the French ship *Ville de Paris* in Lord Rodney's action on the 12th of April 1782. The hand was turned by the sentinel at the expiration of every hour. This is interesting as a specimen of carving of the Louis Seize period.

to Nelson's day ; Sheerness, used chiefly for the repair of ships slightly damaged in action ; Portsmouth, which became a serious rival to Chatham at the end of the seventeenth century ; Plymouth, designed in the time of King William III, when Vanbrugh was engaged to build a wharf and storehouses ; and Pembroke, which, although offering deep and ample anchorage, was very seldom used. A minor dockyard existed at Harwich.

Between the years 1760 and 1790 many fine warships were launched at Plymouth. The following description is part of a contemporary account of a famous launching : "The launch of the *Royal Sovereign*, of 100 guns and beautiful carving, was preceded by that of the *Glory*, almost as fine a vessel with 98 guns, and the *Cæsar*, a superb third-rater, with 74 guns. The last-named carried the head of Julius at the fore, the warrior grasping his sword and advancing his shield on his

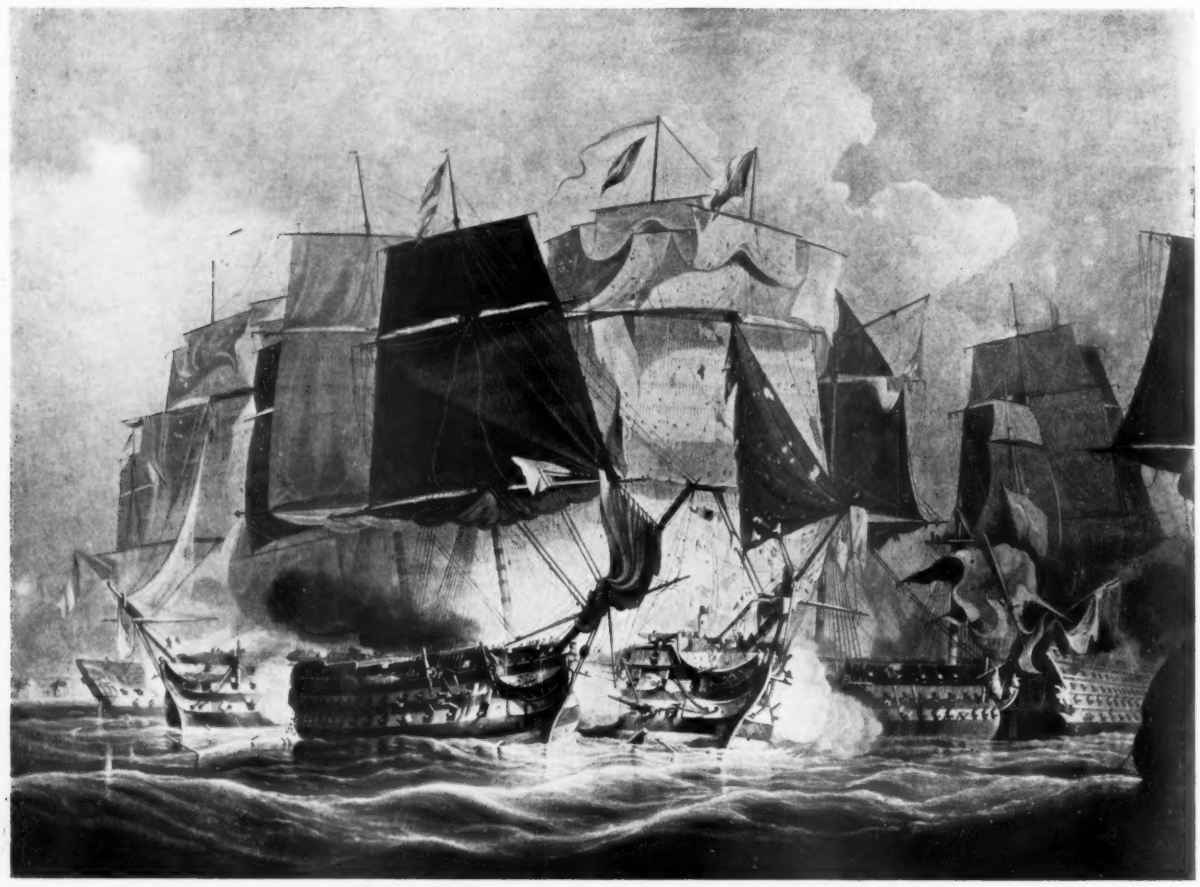
nervous right arm, his eye darting lightning on the foe." The three-deckers were painted with black and yellow alternations, and the heads were appropriately treated in colour. These ships had glorious figureheads and such symmetry that no one could fail to be impressed with their beauty and grandeur. At this period Dickerson, the famous dockyard sculptor, was employed at Plymouth, and several of his original designs are extant. In another fifty years elaborate decoration was to be almost entirely eliminated. At this period even a small sixth-rater, the *Narcissus*, carrying only twenty-one guns, boasted an elaborate carved poop. The following is compiled from explanatory notes on Dickerson's draft: "In the middle of the taffrail was the figure of Narcissus, in a reclining attitude, admiring himself in a brook. He was attended by two young Pans, diverting him with their musical reeds, and radiant in garlands of flowers. On the larboard side of the taffrail was a rabbit as being native of the woods, and on the starboard a dog was depicted by way of contrast, trees, flowers, plants, and shrubs being introduced to complete the picture. On the larboard quarter-piece was a figure of Diana standing on a pedestal, and on the corresponding starboard quarter-piece was the figure of Echo 'cloathed in light drapery,' the whole design compleated with an introduction of contrasts."

Dickerson's sketches for the embellishment of the stems of contemporary warships in detail show a marked sympathy for the masculine style of decoration encouraged by Sir William Chambers, and it is worthy of attention that the delicate effeminate style of the brothers Adam was never allowed to upset the mental equilibrium of the ship-carvers. On the other hand, Robert Adam introduced the prow of the *Royal George* into the tympanum of the south pediment of the Admiralty screen.

Napoleonic Ships and Decoration.

From the decoration of English and French ships of the period preceding the Revolution it is permissible to turn attention to the motifs evolved by French designers for the new ships of the Napoleonic epoch. The illustrations on Plate IV show two ambitious designs by P. Ozanne for the ornamental prows of eighty-gun ships, in which the artist sought inspiration from Classic themes. In one a gigantic sea-conch follows the lines of the beak, and supports two Tritons driving spirited sea-horses; in the other a Fame carrying a flag and blowing a trumpet heads the stem, seaweed being introduced to mask the junction of the upper and lower lines of the prow. A third design by Ozanne has the head of an elephant for the prow, while immediately over the ramps a group of warriors in Roman dress recline in attitudes of contemplation. It is noteworthy that the underlying spirit of all these Napoleonic designs is military rather than naval in character.

The general lines of French warships of this period were excellent, and in many examples were superior to the English.



"Redoubtable." "Victory."

THE BATTLE OF TRAFALGAR.

From an engraving by W. Miller of the painting by Clarkson Stanfield, R.A.

English Warships from 1780 to 1847.

From 1780 to the period of the Regency began the second great period of timber warship construction, when fighting power and seaworthiness received first consideration. Steam

THE "PRINCE."

From the etching by E. W. Cooke, 1829.

power was introduced into the dockyards, labour-saving devices were employed, and the whole naval establishment was placed on a scientific basis. These precautions were wisely ordained, for from the loss of the American dependencies to the battle of Navarino the work of the British Navy demanded every resource, both in personnel and material. The painting by Clarkson Stanfield showing the Battle of Trafalgar should be studied in order to understand the lines of English ships of Nelson's time (see illustration on opposite page).

In 1814 several fine ships took the water, including the *Howe* and the *St. Vincent*, both of 120 guns, the *Cambridge* of 80, and the *Defence*, *Hercules*, *Hero*, *Redoubtable*, and *Wellesley* of 74. Then followed the introduction by Sir Robert Seppings of the trussed frame for strengthening the hulls, and in the case of the *Britannia*, built in 1820, the introduction of a round bow in place of the beakhead, the old square stern with two galleries being retained. At a later period Sir Robert Seppings was successful in introducing the circular form of stern, which from an armament point of view strengthened the power of a ship at the back. In 1819 Mr. Roberts proposed an elliptical stern, which gave to the ships of his day a more elegant appearance. A fine timber ship of the late period was the *Waterloo* of 120 guns, launched in the reign of William IV (see illustration on this page). Finally, in 1847, was launched the *Queen*, of 110 guns, the first three-decker built in the reign of Queen Victoria, and practically the last of the wooden walls.

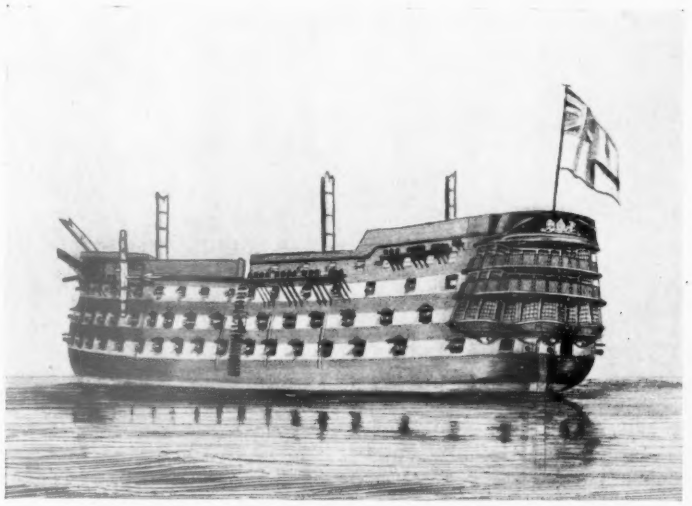
The illustration above, of the *Prince*, from E. W. Cooke's "Shipping and Craft," shows the stern balconies as built before the close sterns were introduced.

After 1850 auxiliary steam-power was introduced into some of the older ships, although steam gunboats, yachts, and frigates had been in use for many years, and from this period to the present day naval design and construction has been totally changed.

Naval architecture has now developed to an exact science. No longer does the dockyard sculptor play the part he once performed in embellishing the ships of the Royal Navy. This does not mean, however, that the vessels of to-day have lost either charm or character, for the changed conditions have not altered the exacting demands of the sea. Ships will always be objects of supreme beauty. In the past naval construction depended almost entirely on timber, and there grew up during the centuries a taste for ornamenting prominent constructive features, some of which have survived in a minor degree to the present time. It is true we no longer give our ships personality through the agency of carved figureheads and elaborate stern-quarters, but in the association of names and the sequence of stirring events through which the service has been developed we may yet find the record continued, even though the imaginative charm and fantastic beauty of the old fighting ships has disappeared.

A. E. R.

[In connection with the first article it is interesting to publish the following letter which we have received from Colonel Field, of the Royal Marine Light Infantry:—"The picture stated to be by Vandevelde is generally assumed to be by Vincent Volpe (though long and erroneously attributed to Holbein) and is, I believe, at Hampton Court. Although it is usually supposed to represent Henry VIII's embarkation at Dover on board the *Henri Grace à Dieu*, it is stated in a contemporary pamphlet (reproduced in Arber's 'English Garner') that he actually crossed the Channel on this occasion in the *Swallow*—the *Henri* drew too much water for Calais harbour. Again, the ship that was blown up in action with the *Cordelière* was not the *Sovereign*, but the *Regent*. The *Sovereign*, her contemporary, is said to have been built out of the remains of an older ship called the *Grace Dieu*. As, according to some writers, the *Regent* was originally christened the *Great Harry*, there are plenty of grounds for confusing them with the celebrated *Henri Grace à Dieu*, which ship, and not the *Great Harry*, was destroyed by fire in Woolwich Dockyard in 1553. Between that time and her original commencement in 1512 she had been reconstructed more than once, if not almost entirely rebuilt, and had borne in succession the names of the *Gret Carrick*, *Imperyall Carrick*, *Henri Imperiall*, *Henry Grace à Dieu*—written in all sorts of ways, and sometimes called the *Harry* for short—and finally, after King Henry's death, the *Edward*."]



THE "WATERLOO," LAUNCHED IN THE REIGN OF WILLIAM IV.

THE RENAISSANCE STEEPLES AND SPIRES OF LONDON.—V.

By G. E. FRANCIS, A.R.I.B.A.

(*Continued from p.* 33, *No.* 231.)

St. Alphege, Greenwich.

To Hawksmoor is attributed the main body of this church (1711–1718), and this may well be so, for it is characteristic of the usually strong and original work of this man. John James is said to have been the architect for the tower and steeple, a feature in which several influences are apparent, to the detriment of the design.

In the position of the steeple James has followed Wren; but a portico is used as well, placed at the other end of the church. The steeple is here absolutely separate from the main building, to which it is connected by a short passage. This may have been done to avoid breaking the western pediment, a difficulty which Wren escaped by using one-storey aisles, i.e., keeping them below the nave roof. The effect of its position then is to make the attached feature appear detached, and does not enhance the possibilities of the composition as a whole. In the upper stages of the steeple all traces of Hawksmoor's influence disappear, and James himself has not produced a very pleasing result.

In plan the "constructive sequence" is very closely followed; but the proportions of the various stages in elevation leave much to be desired, the whole having a squat and smug appearance, which is increased by the use of the dome as part of the crowning feature. Gibbs, at St. Martin's-in-the-Fields, in adopting very similar lines, has achieved a far better result.

St. Paul's, Deptford.

It is more than probable that in St. Paul's, Deptford (1712–1730), we see the first attempt to effect a compromise between the two features, a portico and a steeple. If this distinction is due to Archer, he is the only man to carry out such an attempt. His solution, such as it is, evidently appealed to certain latter-day architects, who have closely followed on this work.

Brought forward out of the church, the base of the steeple is circular and is enveloped by a colonnade which serves as a portico. This circular tower appears above the portico as a stylobate under the belfry stage. A vigorous attempt is made in the belfry stage to provide some strong angle lines by means of bold pilasters and thus break up the indefinite outline of the circle, at the same time affording some method of breaking the entablature. The two next stages are much alike in treatment,

ST. ALPHEGE, GREENWICH (1718–30).
Architects: Nicholas Hawksmoor (church), John James (steeple).

CHRIST CHURCH, ALBANY STREET (1836).
Sir James Pennethorne, Architect.

a liberal use of plain buttress sweeps being made in order to produce a strong vertical treatment carrying the eye up to the terminal.

Owing to the circular plan, the steeple is lacking in scale, having indeed a minaret-like appearance. But in spite of this the conception is distinctly original, and, being successful as such, is worthy of comparison with many of the steeples and spires of its time. It certainly surpasses all others subsequently erected on these lines.

St. James's, Clerkenwell.

St. James's, Clerkenwell (1792, by James Carr—steeple rebuilt by W. P. Griffith), is a plain and less ambitious attempt, the clock storey with its curved cornice moulding being missed, its place being taken by the horizontal balustrading. The general effect of the two upper stages of this steeple, as well as the pointed obelisk terminating the mass above the balustrade, echoes the upper part of St. Bride's, Fleet Street, which stands in a straight line nearly three-quarters of a mile away. The tower is nothing more than a refined box-casing pierced with sound-holes for the chimes and carrying a plain dial without a bezel. The upper part of the steeple appears to telescope within the square box, and the vases at the corners accentuate the effect (see page 34).

"Greek Revival" Steeples.

In starting from a Greek basis for their London church towers the nineteenth-century architects encountered overwhelming difficulties. In general arrangement a strong similarity is to be seen in them all. A lower storey invariably square with angle antae, and columns inset with a heavy entablature over, constitutes the belfry stage. This storey may be repeated on a smaller scale for the next stage, or an octagonal plan is adopted, the latter being left very open, and the whole terminated with either a short spire or adaptations of the roofs of the Monument of Lysicrates or the Tower of the Winds at Athens.

Owing to the square plans the breaks on the diagonal lines are very pronounced; but, instead of having recourse to "pots," the well-known acroterion ornament is employed. What appears to be a glaring error of judgment has been committed in several instances. This is the adoption of the heavy Grecian Doric Order for the inset columns of the belfry stage, a position in which it looks singularly out of place, particularly when seen, as in one case, over a Corinthian portico.

None of these steeples approach the earlier examples in size, while originality in design seems to have been exceedingly difficult; in fact, all the Greek Revival spires appear to be diminishing towers rather than anything else, divided up as

ST. PAUL'S, DEPTFORD (1712–30).
Thomas Archer, Architect.

ST. PANCRAS, EUSTON ROAD (1819–22).
W. and H. W. Inwood, Architects.

they are in such a marked manner. They depend entirely for their effect on their massive form, proportions, and dispositions of their various stages, both one to the other and in relation to the whole composition.

Christ Church, Albany Street (1836, by Pennethorne), on account of its "terrific" Greek detail, would appear clearly to come in this category, but in the upper stages of the spire there is a distinct trace of Gibbs's influence as regards the dispositions of the parts. The materials are grey bricks with stone dressings, a combination of effective interest. This steeple has none of the faults of those earlier examples in which the upper part appears to jockey the projecting portico; for it effectively builds up from the ground to the vane, in front and at the sides. A glance at the illustration on page 30 will make this point clear. The lower stages reveal a series of simple contrasts, the massing is not self-conscious, and when the clock stage is reached, and the eye prepared for the obelisk, the consummate skill of the designer becomes apparent. It is only necessary to produce the lines of the obelisk down to the level of the pavement in order to realise the homogeneity of effect which Pennethorne achieved in this design.

In St. Pancras Church (1819), by the Inwoods, the steeple is octagonal throughout its height, the second stage being a diminished copy of the first; the Tower of the Winds at Athens is very apparent in the whole conception, even to the crowning roof (see illustration on preceding page). Yet the fact that the architects had recourse to the familiar Athenian motif for the upper stages must not be regarded as detrimental to the conception. They paid fair interest for what they borrowed, and evolved a clock stage of an original stamp. The inherent fault of their work, viewed directly in front, is that it perpetuates the mistake Gibbs made when he caused the steeple of St. Martin's-in-the-Fields to straddle a gigantic portico. The Inwoods at St. Pancras introduced terra-cotta, coloured to match the Portland stone for the delicate enrichments, for they knew that the London atmosphere would play havoc with their refined carving if stone were used. Rossi, the successor to Coade and Seeley, carried out the work.

St. Peter's Church, Regent Square, is an interesting example of the Inwoods' ingenuity in adapting Greek forms. The church tower is highly successful, the circular tourelle being designed in sympathy with the semicircular portico. Another of their churches is that of St. James, Victoria Road, Holloway, in which work they were assisted by Clifton.

St. Matthew's, Brixton (1822–24, by Porden), is designed from the ground up, and is a typical example of the period. Square and massive in treatment, it is undoubtedly very striking, but the Doric Order in the belfry stage detracts rather than adds to its dignity. Porden introduced the clock as an

ST. MATTHEW'S, BRIXTON (1822-24).
C. Porden, Architect.

ST. BARNABAS, KING SQUARE (1815).
Thomas Hardwick, Architect.

ornamental connecting feature between the square belfry and the octagonal tourelle over, after the manner of the Inwoods at St. Pancras. It was a trick made popular by the clock-makers of Paris in the "Empire" drawing-room clocks of the time, and had the advantage of being both novel and direct when applied to a building of monumental stamp.

Holy Trinity, Southwark (by Francis Bedford), is another very similar example, but in this case the steeple is placed behind a portico and within the church, while the Doric Order is used in the belfry stage in spite of the different Order of the portico. Apart, however, from the unfortunate placing of tower and portico, the upper portion has undeniable grace. At this period the Doric Order was an obsession with many architects who felt their work to be unskilful unless they displayed knowledge of its existence; hence its frequent misapplication and transgression of elementary principles.

In St. John's, Waterloo Road (1824), the architect has been more successful than at Holy Trinity, Southwark, variety being given to the otherwise similar storeys by altering the proportions of mass to void. The Ionic Order is used for both the two upper stages, with more satisfactory results. But, notwithstanding the grace of the steeple as a design by itself, when viewed in connection with the hexastyle Doric portico the contrasts are too severe and the result is unconvincing.

In St. James's, Spa Road, Bermondsey (1820–30, by

HOLY TRINITY, SOUTHWARK.
Francis Bedford, Architect.

CAMDEN TOWN CHURCH.
W. and H. W. Inwood, Architects.

ST. PETER'S, EATON SQUARE (1827).
Henry Hakewill, Architect.

Savage), variety has been attained rather at the expense of academic principles, for in the second stage the entablature is broken out over the groups of angle columns; apart, however, from this, Greek motives and details are generally carried out. This design shows a distinct advance over other contemporary steeples, inasmuch as the architect was content with a tetrastyle portico applied to a square attic in which the steeple is placed and brought to earth through the agency of projecting wings on either side. The griffin at the top of the diminutive obelisk recalls that on Bow Church, Cheapside.

St. Peter's, Eaton Square (illustrated on preceding page), resembles St. James's, Spa Road, in the treatment adopted for bringing down the lines of the steeple on to the body of the church. One cannot help at once noticing, however, the lamentable disregard of scale between the Ionic columns to the portico and the columns placed in antis over the clock stage of the steeple.

Although they are small compared with earlier examples these steeples show clearly how the architects of the Greek phase adopted Hellenic models for the purpose intended, and opinion may be sharply divided as to the propriety and success of such adaptation.

St. Barnabas, King Square, shown on page 32, is in a class apart. It was built by Thomas Hardwick in 1812–15 to complete his design for the Square. This is a very convincing design in which a well-proportioned tower rises above the balustrade of a tetrastyle portico. The spire proper is of quite novel character, being, strictly speaking, neither obelisk nor spire, but is nevertheless remarkably successful.

(To be concluded.)

A NEW INSURANCE BUILDING.

On a site at the rear of the Royal Exchange a large building forming new head offices for the British Dominions General Insurance Company, Ltd., has recently been completed from the designs of Mr. Arthur H. Moore, A.R.I.B.A. The main front, to Royal Exchange Avenue, is carried out in white glazed Carrara ware (as a concession to certain rights of light by adjacent owners), with an elaborate doorway.

The principal room on the ground floor is the Underwriting Room—shown on the plate opposite; it is panelled to a height of 9 ft. with some very finely figured walnut.

The principal room on the upper floors is the Board Room, also shown on the plate opposite. This is panelled out in oak and has a ceiling heavily enriched with modelled plasterwork.

The general contractors for the building were Messrs. Patman and Fotheringham, Ltd. Messrs. H. H. Martyn & Co., Ltd., executed the walnut panelling, plaster decorations, and wrought ironwork; Messrs. Restall, Brown and Clennell supplied the oak panelling and furniture; Messrs. John Daymond and Son executed the wood-carving, Messrs. H. W. Cashmore & Co. the bronzework, Messrs. Henry Hope and Sons, Ltd., the steel frames and casements, and Messrs. Fenning and Co., Ltd., the marble work. A vacuum-cleaning plant was installed by The Waygood Vacuum Cleaner Co., lifts by Messrs. Waygood-Otis, Ltd., and The Lift and Hoist Co., reinforced concrete staircase by Messrs. Stuart's Granolithic Co., Ltd., pavement and stallboard lights by Messrs. Haywards, Ltd. The whole of the horizontal and vertical dampcoursing, and all the roofs and gutters, were carried out in asphalt by Messrs. Thomas Faldo & Co., Ltd., London.

ST. JOHN'S, WATERLOO ROAD (1824).
Francis Bedford, Architect.

ST. JAMES'S, CLERKENWELL (1792).
Architects: James Carr (church), W. P. Griffith (steeple).

ST. JAMES'S, SPA RD., BERMONDSEY (1820–30).
Savage, Architect.

Board Room.

Underwriting Room.

NEW HEAD OFFICES FOR BRITISH DOMINIONS GENERAL INSURANCE COMPANY, ROYAL EXCHANGE AVENUE, LONDON, E.C.

Arthur H. Moore, A.R.I.B.A., Architect.

CIVIC ARTS ASSOCIATION COMPETITION FOR WAR MEMORIALS.

THE first exhibition of memorials of War was held last month in the galleries of the Royal Institute of British Architects. It was the outcome of a society whose aims embrace the wide range of civic art, and although this time of national stress does not admit of representative work being obtained from the whole body of artists, the result of the recent competition is both instructive and valuable. Fourteen years ago such an event would scarcely have found favour; no body of artists dared to take up the matter after the Boer War, yet the resulting crop of monuments and memorials which now disfigure our parish churches, public buildings, and open spaces proves how beneficial centralised control would have been.

In England the meaning of the term "art" is but imperfectly understood. There is no contagious enthusiasm, neither is there any general idea of what constitutes definite well-balanced expression in architecture, in sculpture, or in painting. The standard of taste is entirely provincial, and moreover is swayed alternately by fashion and superficial originality. The Royal Academy exists, it is true, and periodically condescends to throw some loose folds of its regal dress over what are, for the most part, mediocre works. But the spirit of true art is never encouraged by the commands of an Academy or a Society: it prefers to leap into existence in unexpected places, and only through the agency of earnest men.

The value of an Academy or a Society depends almost entirely on two factors, namely, organisation with certain objectives, with the possibility of making unique discoveries; and discriminative powers, particularly of selection, among the members.

In the latter regard the difficulties confronting those who form the executive body of the Civic Arts Association are both varied and formidable. For in the first place public opinion has been educated to the value of works of antiquity, and now seeks to assert itself in a wave of sentimentality; and in the second place artists and craftsmen are divided among them-

DESIGN PLACED FIRST FOR MEMORIAL TO MEMBERS OF THE STAFF OF THE LONDON COUNTY COUNCIL WHO FALL IN THE WAR.

By E. A. Rickards and Henry Poole.

selves, the claims of first one sect and then another being put forward for serious consideration. The result at the present time is a species of Babylonian confusion. The public clamour for art without realising what it is they want; the artists and craftsmen gesticulate among themselves without mutual understanding or any attempt at co-operation; while the critics and supermen indulge in hysterical rhapsodies whenever some daring adventurer leaves the traditional path.

At the present time three distinct influences are at work, and it is a curious and significant sign that such a division should be asserting itself.

The first of these influences is the direct outcome of the Arts and Crafts movement, which has led its votaries into a species of mental cul-de-sac. The second is an attitude of intellectual superiority engendered by the fashionable tendencies of Rodin and Mestrovich in sculpture, the Munich school in the decorative arts, and the Teutonic wave in architecture. The third influence, and perhaps the most hopeful by reason of its direct statement of fact, is seen in the works of the group that accepts the standard of traditional achievement as a basis for future operations. At present this school is in the minority, its mission has not been deemed worthy of explanation, and its exponents are timid and nervous of the opposition offered by the other groups. But the strength of this coterie inheres in the importance it attaches to architectural values, in the manner of its reverence for precedent and conformity to truths planted deep in the history of humanity. And on this reasoning it is not only safe but prophetic to imply that a deeper and truer understanding and analysis of architectural impulse will in the progress of years restore the kindred arts and their application to a proper place in the mental perspective.

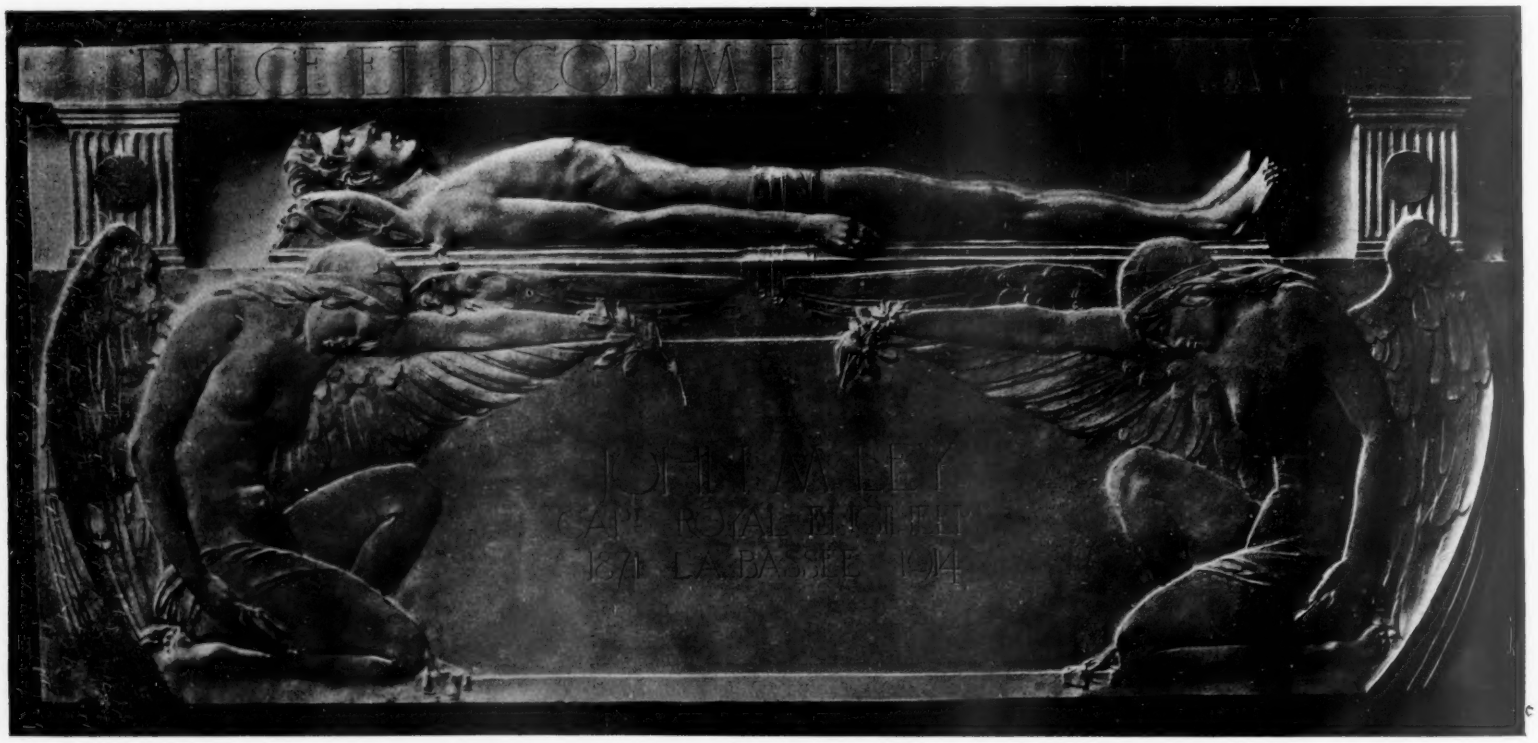
DESIGN PLACED THIRD FOR L.C.C. MEMORIAL.
By Alan Wyon and Stanley C. Ramsey.

At the Civic Arts Exhibition the tendencies under discussion were not only apparent, but regrettably so, inasmuch as they showed how little true art is understood. There was, however, very little of the crafts movement; the title "Civic Art" is too ambitious for that, and although a certain taint of the former craze permeated some of the exhibits, and a sprinkling of designs reflected the brutalising tentacles of modern German expression, there was notwithstanding a decided English flavour about the most successful works.

Class I.

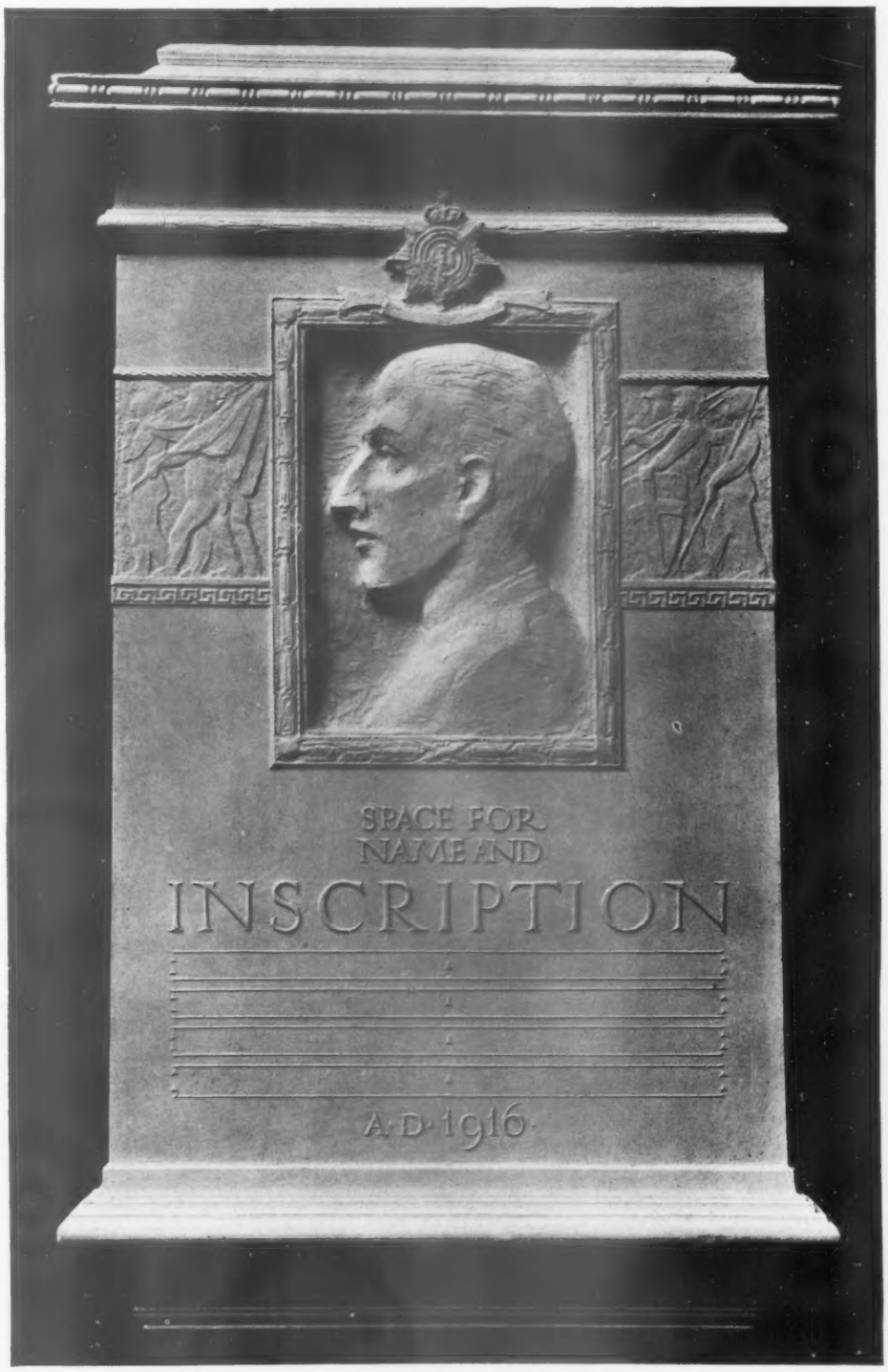
This class was for a monument suitable for erection in the Members' Courtyard of the new County Hall, in commemoration of those of the London County Council staff who sacrificed their lives in the War.

The first prize (£50), with an additional prize of £10 given by the proprietors of *Country Life*, was awarded to Mr. E. A. Rickards, architect, and Mr. Henry Poole, sculptor. This design was indubitably the best submitted in the competition, and it proves how necessary it is for an architect



DESIGN PLACED SECOND FOR CAST BRONZE TABLET.
By H. P. Gill and R. F. Wilson.

and sculptor to collaborate in works of this type. The result in this case appears to reflect one controlling influence. Judging from the scale model as well as from the magnificent drawing in lithographic chalk, the design from the standpoint of rhythmic line and articulate expression is flawless. It looks well in three-quarter view, a severe test for many works, and the sub-motifs on either side lead the eye gently down from the crowning group to the ingenious arrangement of steps. The character of this monument is calculated to be religious and inspiring—a female figure, symbolic of the Nation or the protective genius of the Mother of Cities, supports the nude figure of one of her heroic soldiers. There is a reposeful feeling about the conception which inspires hope for the future. The design belongs to the traditional series. It links the best of the products of the matured Renaissance to the ideals of to-day and the future. If there is a slight fault it is to be found in the base, where the mouldings are redundant, and in the commonplace cartouche, which Mr. Rickards as a modern exponent of the Baroque should know how to rectify.



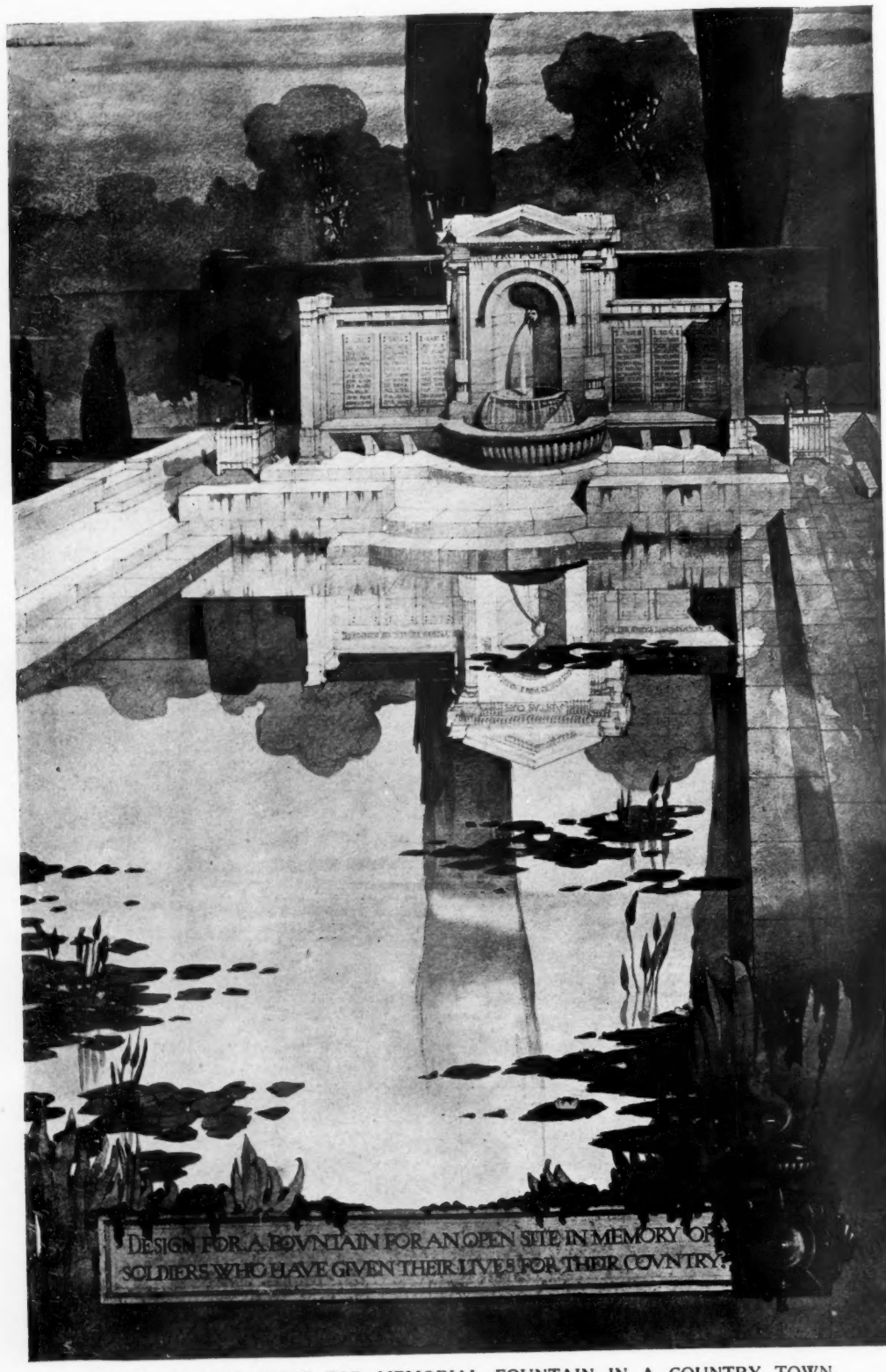
DESIGN PLACED FIRST FOR CAST BRONZE TABLET.
By Eric Bradbury.

The second prize (£15) was awarded to the design by Mr. Eric Gill, sculptor, and Mr. Charles Holden, architect, whose conjoint work belongs to an order of things made fashionable by Rodin's "Burghers of Calais" and the forced archaic tendencies of Mestrovich. The author of the sculptural group may have sought inspiration from Biblical authority, and doubtless intended a spiritual parable of high religious meaning; but such an attempt as this relies too much on the credulity of the average man. There is nothing in the design to suggest the fearful events now taking place, or to symbolise the sacrifice of life in defence of British honour and safety. The legend of Our Lord driving the money-changers from the Temple is too powerful of itself to bear translation into terms of bronze or stone. The archaic figures are depressing in grouping, and on one side at least, where the back folds of the garments would alone be seen, are entirely void of artistic expression. One could not long remain undeceived with such a work, however much the intellectual ideas impressed the mind at first. Mr. Holden's treatment of the titanic block of stone, apart from the well-arranged lettering, implies that it needs an equestrian figure to relieve its vastness. The whole design is a study in forced contrasts, a quasi-religious interpretation of the problem, a direct avoidance of tradition, and an attempt to ignore the main issue—which in this case was a war memorial recording sacrifice of life.

Placed third was the design shown opposite, by Mr. A. G. Wyon, sculptor, and Mr. Stanley C. Ramsey, architect. The authors of this work must be credited with a fine idea for a circular monument. It is not only appropriate to the setting of the square courtyard, but it symbolises both defence and strength. The design belongs to the traditional group. Unfortunately the model does not do justice to the conception, which shows to greater advantage in the perspective and scale drawings. The circular portion of the pedestal is admirably conceived. A range of flat piers encircles the middle of the pedestal and supports a wreath which serves as an architrave; but the junction of the lower base to the body of the monument has not been thoroughly studied, and

the altar in front is not well adjusted to the lower base. This design has many fine qualities, and would bear enlarging five or six times, when it would be eminently suitable for a gigantic commemorative monument on a hill-top or other prominent site overlooking a city.

No. 65 was a very gruesome conception. A figure of Our Lord with arms outstretched in the form of a cross stood on a pyramid of mangled bodies, the whole group being placed on a base of poor design.



DESIGN PLACED FIRST FOR MEMORIAL FOUNTAIN IN A COUNTRY TOWN.
By Cyril A. Farey.

No. 66. This group was an amateurish interpretation of an Alfred Stevens theme. In conception it was chaotic, its obelisk and central figure appearing to have fallen on the hindquarters of the winged horses which were its most conspicuous feature.

No. 75. This followed the French school of twenty-five years ago, notably the Gambetta monument. It recalled the phase of realistic pictorial groups so familiar to Paris. There was in the model a lack of scale between the figures at the base and the figure standing at the top of the monument.

No. 48. This was an attempt to preserve the vista across the courtyard on the main axis. The design, however, of the canopy type, was mediocre in architectural conception.

No. 51A. This scheme also echoed the style of Alfred Stevens, but the architecture was weak and unimaginative, though the detail figures were well drawn.

All the designs in Class I that were worthy of study were the result of collaboration between an architect and a sculptor.

Class II.—Cast Bronze Tablet.

As a whole, the designs in this class were, with the exception of the lettering, which was invariably well rendered, of mediocre form.

The first prize (£20, given by Messrs. J. W. Singer & Sons) was awarded to Mr. Eric Bradbury for a wall tablet of quasi-Egyptian character (illustrated on the preceding page). It is pleasing, but the mouldings are freakish and the recessing for the profile is too deep. The second prize (£5) was awarded to Mr. H. P. Gill and Mr. R. F. Wilson. This has many good qualities, but there is too much interest in crowding three figures of equal scale on to the surface of a tablet. The authors appear to have overlooked the important question of scale. The wings of the kneeling figures on either side detract from the dignity of this otherwise fine conception and impart to the tablet the character of a cartouche.

Class III.—Carved Wood Tablet.

It was impossible to express admiration for Mr. Royson's carved wood tablet (awarded the first prize of £20, given by Messrs. H. H. Martyn & Co.), in spite of the author's ability as a draughtsman. Every known architectural feature, with the exception of a pilaster, was crowded into a small compass.

In theory it represented the tendencies of ten years ago.

The second prize (£5) was awarded to Mr. F. C. Eden for a richly complex design of great imagination, in which the author displayed his ability to translate mediæval terms into a modern object. There was both ingenuity and freedom in the drawing.

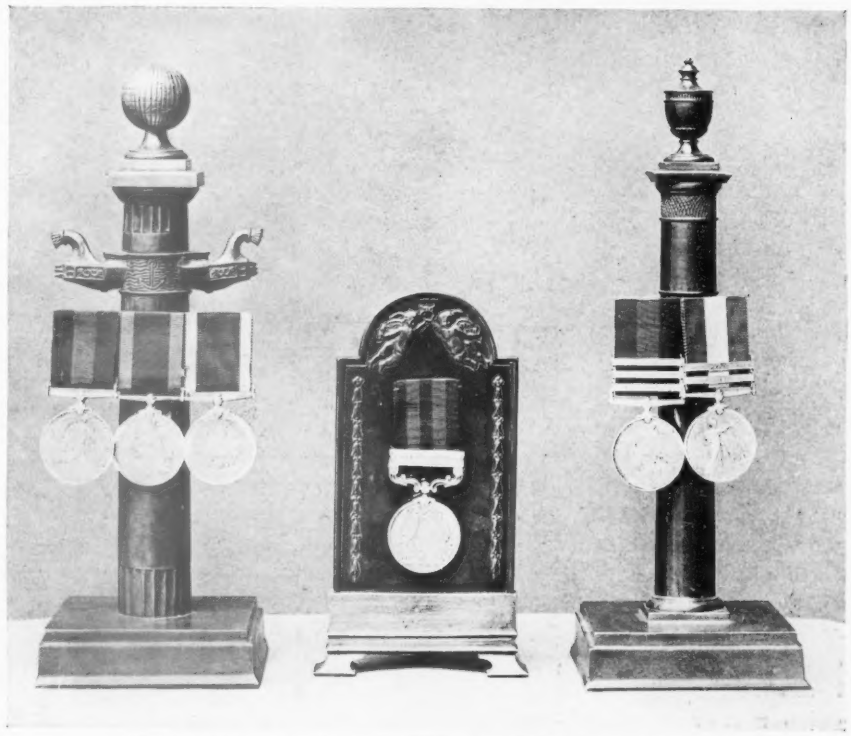
Several of the other tablets showed attempts to further the Wren and early eighteenth-century traditions. Many more designs were submitted for this class than space could be found for on the walls of the gallery, and their omission from the exhibition doubtless caused much disappointment.

Class IV.—Stone or Marble Wall Tablet.

The first prize in this class was awarded to Mr. Eric Gill for an excellent piece of lettering, which, however, did not need the segmental break at the head of the tablet to enhance its beauty.

Class V.—Simple Wood Tablet.

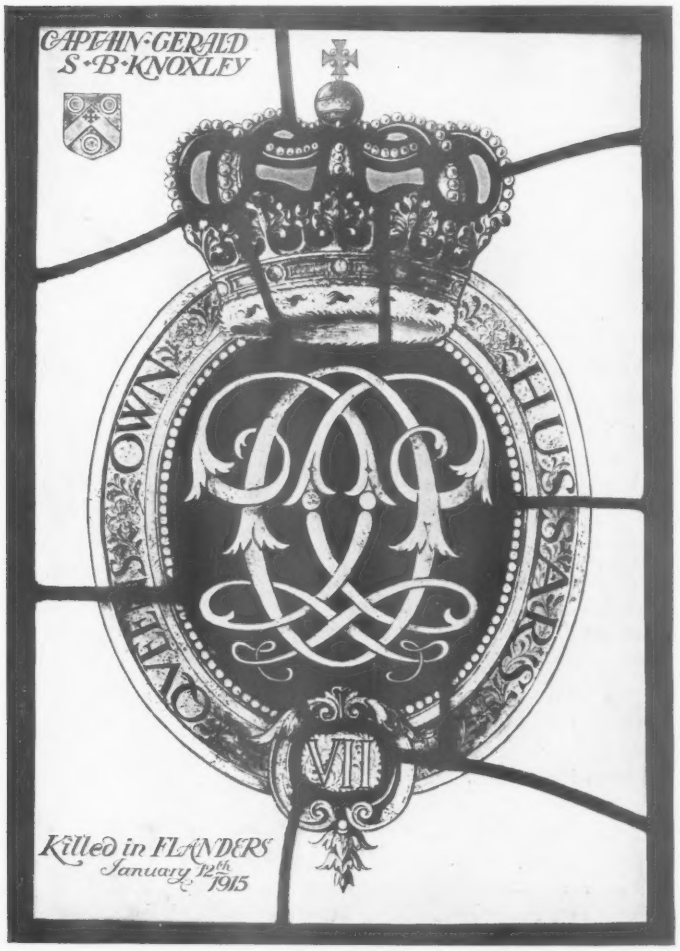
The design by Mr. Tom Broadbent, awarded the first prize, was in excellent taste, and ranked among the discoveries of the exhibition.



MEMORIALS FOR THE HOME: STANDS FOR MEDALS.
By Arthur Stratton.

Class VI.—Mural Painting for Boys' Club.

Miss Gladys Davison secured the first prize in this class for a design well conceived and rendered in colour, with figures powerfully detailed. The second award went to Miss Elsie McNaught, and the third to Mr. M. Lanchester for a village scene in War time, after the manner of Kate Greenaway. Many of the mural paintings reflected the teachings of Augustus John, Kate Greenaway, and the Munich school.



STAINED-GLASS MEMORIAL PANEL.
By Arthur Dix.

Class VII.—Memorial Fountain for a Country Town.

The designs and models submitted for this class were far below the average usually encountered in competitions of the kind. Mr. Cyril A. Farey won the first prize with an over-elaborated architectural screen facing a bathing pool or lily pond. It would be ill-suited for a village, although eminently suitable for the garden of a large country house; but how the work could be carried out for the stipulated sum of £200 is a mystery.

Class VIII.—Inexpensive Memorials for the Home.

A prize was awarded to Miss Muriel I. Perrin, but the most prominent design, by Mr. Arthur Stratton, was, for some inconceivable reason, passed over. Mr. Stratton submitted two designs for columns to carry medals, one with the rostra representing naval service, the other showing a military column carrying a vase. These designs, as will be seen from the illustration above, are both novel and appropriate to the smaller memorial for the home. Mr. Stratton submitted two other designs for medal stands. All the foregoing were made in bronze metal by Messrs. Elsley, and ranked among the best of the smaller memorials.

Interesting and excellent also were the two small stained-glass panels by Mr. Arthur Dix, one of which is illustrated on this page.

Some four hundred designs for all the classes were submitted, and about eighty separate designs were exhibited.

The Civic Arts Association has made an excellent start at a very critical time. When it gets into its stride it will have every reason to be grateful for the fact that a central advisory body is at last in existence.

MEMORIALS IN CHURCHES.

In his introduction to the Annual Report of the Society for the Protection of Ancient Buildings, Mr. Somers Clarke has a note on memorials in cathedrals and churches. He says: "A memorial, effective in itself, may be rendered altogether a failure by the want of foresight and sympathy with its setting displayed by the sculptor who has designed it. . . It is unfortunately, in England, a common thing for sculptors to be invited to send in their schemes when the situation of the memorial has not yet been decided upon. . . Cases are not unknown of extreme laxity on the part of the sculptor as regards a memorial to be placed inside a building. How seldom does the artist think of anything but the effect he is producing inside his studio. The members of the committee are gathered into the studio to see the work, to pronounce an opinion. A strange place is this studio to them, and barn-like in their eyes, utterly unlike in its lighting or effect the cathedral or church which is to house the memorial. The members observe how truthfully the boots are reproduced, but cannot quite agree as to the likeness in the countenance of the deceased. By deft pulling about of blinds and a little juggling with top light the committee is mystified. Of course, in the church are no such blinds and top lights: very possibly the site selected in the building has a considerable window just behind the memorial. The sculptor has paid no consideration to this fact, has never tried the whole or even part of his work in the building itself. In the end the memorial declares itself to be as it really is, a mere intrusion. All parties are disappointed, as indeed they ought to be. . . Turning to the outside, in how many cases do we not observe that surrounding a modest and venerable country church the churchyard has been planted with a crop of tall crosses of white marble. Not infrequently the top of some of these crosses will rise even above the eaves of the aisle roofs. When these chilly white memorials have increased in numbers, what was once a calm and picturesque churchyard takes on the aspect, from a short distance, of the drying-ground of a laundry. The old-fashioned headstone, so unassertive, becomes pleasantly toned by the finger of time; the solid grave-stone with the cross recumbent on it is not only incapable of producing the unquiet effect of the marble cross upstanding, but is really lasting, which the crosses are not. It cannot be too strongly insisted upon that white marble, especially the cold, hard, blue tinted stuff made use of by the tombstone masons, is not only in fact but also in effect completely foreign to our climate and country. The finger of time can never make this material harmonise with the surroundings into which we thrust it. As regards the memorials set up inside our ancient churches . . . the white marble now so generally in use can under no circumstances and in no lapse of time come into harmony with the somewhat warm tints of plaster and stone which form the internal surfaces of our ancient churches. There exist materials which will readily harmonise—as, for example, Hopton Wood stone, with a fine close texture of marble but of a pleasant warm tint; or blue Pennant; or even the softer tones of Siena marble if only the material be not brought to a high polish. A surface that reflects light is almost certainly an offence—granites are always to be avoided. Then there is that most obnoxious thing, the modern brass. Of old, brasses lay on the floor; the metal was inlaid on a slab of dark marble where it might be had, or of stone. Being often trodden by the feet of the worshippers the surfaces of brass and marble were rubbed, were smooth, but never polished. Nowadays the brass is an ugly plate nailed upon or even sunk into the ancient wall. Burnished to a high degree it reflects lights in a way not only disagreeable in itself but often in such a manner as to render the inscription illegible. . . And who is a worse offender in memorials than the manufacturers of stained glass? An interior provided by our forefathers with ample light is turned into a gloomy cave by the perpetrators of the monstrosities which are set up in many an ancient church without the smallest regard to the effect in the building, the convenience of the worshippers, or the great expense to which people are put by the perpetual need of artificial light on the brightest day. Our forefathers did not set up opaque windows smeared with incrustations to represent a sham antiquity. . ."

DR. BENSON ON WAR MEMORIALS.

At the opening of the Civic Arts exhibition Dr. A. C. Benson (Master of Magdalene) said we had a task before us to see that our dead were worthily commemorated for our own sakes and for the sake of those who would come after. We must not do it idly and carelessly—we must take thought of the plan and the purpose, and not be in too great a hurry. Hurry was the worst foe of memorials. We had a habit—he thought it was rather a sign of greatness—not to do anything until we were obliged; but the result of that often was a loss of grace and fineness; because people who must act, and were a little ashamed of not having acted, accepted any solution. What he hoped we should do was to take careful thought where our memorials should be set, so that they might be most constantly and plainly seen; and then how they might best fulfil their purpose. We had an ugly habit of combining, if we could, local utility with a memorial. What we wanted were beauty, dignity, simplicity, and force. We wanted what appealed directly to the eye and then darted a strong emotion into the heart. It would be well if some central advisory board could be established, and the nature of the memorials should be carefully scrutinised. Simplicity, naturalness, eloquence of emotion rather than of word would, he hoped, be the notes of our memorials. We were not likely to forget the War, but what we might forget was that the result of it was the outcome of modest, faithful, loyal service, done with no flourish or vanity by thousands of simple straightforward people.

BOSTON MUSEUM OF FINE ARTS.

At Boston, Mass., a very fine Museum of Fine Arts has recently been completed from designs by Mr. Guy Lowell. The general scheme of the museum is the result of a very careful study, which extended over many years, of museums in America and Europe made by a committee of the trustees and a board of consulting architects.

In connection with the gallery of paintings the architect says: "My own conclusions are that the great measure of success which has been obtained can only be secured in top-lighted picture galleries by allowing the direct light originally concentrated as it comes through the roof skylight or high vertical windows to be reflected from a diffusing surface of maximum size so that though the total amount of reflected light will be high, the intensity from each unit of reflecting area will be low. If the source of concentrated light (vertical window or inclined skylight) is kept high, whether in a high side-lighted gallery like the tapestry hall or above a ceiling light as in the picture galleries, there will be more diffusing wall surfaces, there will be less reflection of brightly lighted surfaces from the pictures, and the brilliantly lighted areas, or sources of light, are more easily excluded from the angle of vision of the spectator."

CHARING CROSS AND THE BRIDGE.

In this country we have learned to take our victories quietly. No pæans have been raised, therefore, over the rejection of the Charing Cross Bridge Bill. Nevertheless, it is an occasion for real gratification. What gives value to the victory is the proof it affords of the changed spirit of Parliament and the public on issues which the bridge question typically represents. Formerly it was assumed that the railway companies could do exactly as they liked in such matters, and that opposition to them was futile, if not impious. Notoriously they had too much influence in Parliament. Perhaps because they abused it, this influence has been for some time past steadily waning; and the view of some cynical general manager, that the public exists for the benefit of the railways, is visibly in process of readjustment: the pyramid is no longer to stand on its apex, but is to be "broad-based upon the people's will." It must be acknowledged—and by no means grudgingly or reluctantly—that on this occasion the company have conducted their case with exemplary good manners. As the people were in no mood to tolerate the old autocracy, blandness was undoubtedly the better policy. But there was more in it than that. It is conceivable that the exquisite courtesy of Sir James Dent, while native to him, is also typical rather than peculiar. It is a great change from the hortatory and domineering tone of the railway magnates of a past generation; and it secures for the company our sympathy in the difficulties in which its defeat will no doubt place it. Those difficulties, we trust, will dissolve when, in due time, the State, the public, the municipal authorities, and the railway companies co-operate for the betterment of London. As Professor Lethaby so opportunely hinted, an Imperial Memorial Bridge at Charing Cross will not only make London "tidy" and respectable, but will stand as a symbol of her conversion to the larger view of commercial economy, as well as a not ignoble memorial of her greatness among the nations. Charing Cross Bridge as it stands is a very expressive symbol of the old narrow, intense, and short-sighted commercialism which scorned and hated amenity, saw power and progress in nothing but the steam-engine, cultivated ugliness on principle, and regarded any advocacy of beauty as a sign of insanity, or a wicked and dangerous heresy against the sanctified dogma of Utilitarianism. Such mean and narrow conceptions are fading away with the Early Victorian tradition; and even a London County Council alderman can see that "nothing is more symbolical than a bridge. It is a safe passage from shore to shore, and, as St. Augustine said, a war is (or should be) a transition from a lower state of peace to a higher. A fine bridge at this spot would almost be a small part of a European policy of peace, union, and good will. The foreigner would alight at a noble and an artistic—it is to be hoped—station on the south shore, and as he drove in his taxi over a wide and lofty and well-adorned bridge would see St. Paul's to his right and Westminster to his left, and all the fine and varied edifices on the north shore. It would be the most impressive entrance to a capital city in the world." We cannot believe that London will be so profligate as to throw away so fine an opportunity. London, indeed, now stands committed to the larger view: and Captain Swinton declares that the House of Commons, by rejecting the railway company's Bill, has assumed "the heavy responsibility of itself tackling the widest town-planning reconstruction which the Old World has ever known or is likely to know." Captain Swinton should have broken this news more gently to so notoriously timid a body as the House of Commons, which, with the progressive speed of the snail, has the same capacity for drawing in its horns. True, Captain Swinton's fine vision fascinates whom it does not frighten. One's heart warms to him for outbursts like this: "Let us realise that in no centre of population on God's earth is there any spot comparable in beauty and accumulated history and sentiment with the square mile set about that curve of the River Thames. Before I die I hope to see ranged in it not only the finest bridge in the world, but, below ground, a quite perfect system of traffic communication, electric and interchangeable, with perhaps a new market; and above ground, a Shakespeare Theatre, a new London University, and—last, but not least—jutting boldly out and soaring aloft where the dirty old station now stands, some architectural triumph—name it how you will—an expression of victory, memory, and peace. I trust the House of Commons understands that Trafalgar Square, Covent Garden, the Adelphi, and at least some 200 acres of land south of the river, should be considered in its reconstruction proposals." Although this is the language of enthusiasm, it is for the moment less likely than ever before to be discredited on that account, because it has been recently discovered that, as Mr. Gilbert Chesterton might say, your visionary is in reality the most practical-minded of persons; while Æsthetics is merely the art of "keeping things tidy," monumental building a glorification of business, and town-planning a broadening of the avenues to profit!

JOHN BERESFORD AND THE BUILDING OF DUBLIN.

That most versatile and most graceful of contemporary writers, "Katharine Tynan," contributes to the *New Witness* an interesting article on the Right Hon. John Beresford, whom she credits as "The Man Who Built Dublin." But he had, as the author puts it, "a man at his elbow," James Gandon.

At the time Mr. Beresford began to build Dublin—in the latter half of the eighteenth century—Sackville Street was not. Access from the northern banks of the Liffey to the Houses of Parliament was accomplished by a ferry. The bridge nearest the sea was Essex Bridge, about which clustered the Castle, the two cathedrals, the Custom House, the theatres, together with many private residences, offices, warehouses; in fact, the daily life of Dublin was acted between that and the Parliament Houses, with Trinity College facing them. Westmoreland Street did not exist. The river from Essex Bridge flowed some way between walls, and then widened out, flowing to the sea. All the northern part of the city at this point was marsh and mud.

There is something about the natural situation of Dublin which must have appealed to John Beresford, as later it appealed to Hugh Lane. The sunsets of Dublin seen along the river beyond the Phœnix Park are very splendid. They set the great builder to seeing visions and dreaming dreams. The modern builder's dream of his picture-gallery against the sunset went down with the *Lusitania*. John Beresford lived to see his dream realised. He had dreamt of the river confined between quays and spanned by a bridge which should form a connecting link between the Parliament Houses and the northern flats. Looking east, he had seen the Custom House that was to rise like a fairy dream amid the beautiful atmospheric effects of Dublin. Looking west, he had seen the Law Courts in the splendour of their original scheme, which included a stately portico to reach to the river's edge. North and south,

he saw streets of fine houses. The Irish nobility and gentry were in a mood of fine prodigality. The Union had not yet taken shape; 1782 and the Volunteers had secured their legislative independence. They were building, they were ready to build palaces. When John Beresford looked north and south of the river he dreamt of the palaces already in being. There was a man at his elbow—James Gandon; only such a one as John Beresford would have thought of securing Gandon for Dublin—ready to show him the beauty yet to be created. They saw it together, while as yet there was nothing between the Parliament Houses and the country north of Dublin except mud-flats.

The building of the new Custom House amid the marshes met with strenuous opposition from the good people of Dublin. Mr. Beresford's vision of quays and bridges and wide new streets and fine houses was extravagant enough, but it might pass. The idea of the Custom House in the waste was sheer madness. However, the Chief Commissioner went on his way, as he always did, although the opposition was so violent that Gandon had to lie low for a considerable period after coming to Dublin in a sort of imprisonment from which he emerged in the early hours of the morning before the citizens were awake to walk about the site for the Custom House which was to set the seal on his great reputation as an architect. Even when foundations had been made they were levelled by a rabble under the command of the Sheriff and some members of the Corporation of Dublin. Mr. Beresford simply ordered the work to be begun again; opposition died away, and in due time Dublin was graced by its Custom House.

Gandon by this time had taken up his residence in Dublin, having refused a magnificent offer from the Russian Government. He lived in Mecklenburgh Street (which came later to be a street of evil odour), so as to be near his patron in Marlborough Street. While the Custom House was rising tier by tier and the new streets were growing, Mr. Beresford and Gandon made a discovery of a youth who carved so excellently in stone that it came to them that here was the man who was fitted to work with Gandon. To this sculptor, Edward Smith, Dublin owes the figures of Justice, Fortitude, and Liberty on the eastern portico of the Houses of Parliament; the Moses, with Justice, Mercy, Wisdom, and Eloquence, over the Four Courts, as well as the Hope on the cupola of the Custom House.

Meanwhile, Dr. Bartholomew Morse had built his hospital for women at that which is now the north end of Sackville Street, and, some years later, the Rotunda had been built for a fashionable assembly rooms, the revenue from which should help to support the hospital. Round about the Rotunda and Daly's Club-house, opposite the Houses of Parliament, moved all the social and political life of the gay Dublin of that day. The new Post Office was building in Sackville Street midway of a row of splendid mansions. New streets were springing up on every side. The house-building went on on a scale of prodigal magnificence, of which the traces remain in the old Dublin houses, in the Italian stucco work, the beautiful mantelpieces, the old mahogany doors. Nothing was too fine and too extravagant to be done for those houses. I could give you a long list, if there were time, of the Lords Spiritual and Temporal and the Commons of Ireland who built Sackville Street and the surrounding streets and dwelt there in the twenty years preceding the Union. John Beresford lived till 1805. He saw his dream take shape, and more than his dream, and he saw also the dry-rot settle on all the splendour after the Union with Great Britain had become an accomplished fact.

PICTURE FRAMING.

We take the following from the *American Architect*:—

The true function of a frame is to "cut in" the picture from its surroundings; to remove as far as possible any distracting conditions that prevent perfect appreciation of the merits of the picture. It is therefore quite evident that any frame that is so assertive as to contend with the picture is the height of bad taste.

For examples of good style in frames, we may refer back to a period of a hundred years and more ago. In a volume recently published illustrating the work in interior design of Robert Adam and his brothers there are to be found many examples of picture framing. In every instance these frames are simple mitred mouldings, often forming wall panels in which the pictures are placed. They serve their purpose artistically, and are therefore in good taste. It will be further noted that the mouldings are of the same type as those that form the panelling of the room, and this fact brings us to the discussion of a very frequent lapse in modern picture-framing methods.

Too often the frame represents in its design a period at variance with the picture or the decorative treatment of the room in which it is hung. There are Watteau landscapes in Rococo frames, etchings of Greek and Roman temples in Empire frames, and all the inconsistencies that bad taste can suggest. In fact, in the more formal rooms of the house a predominance of pictures, even if good, is in doubtful taste, and borders on vulgarity if their frames are assertive of gilding and spots of high lights. If a picture is a good picture, possessing value as a work of art, it can be framed in a moulding-bordered panel and so become a part of the decorative treatment of the room in which it is hung.

Artists will be very often heard to remark that a picture "fights" its frame, or that two pictures, placed side by side, "fight" one another. The latter is more often the case when pictures in different media are placed in the same room. It is, of course, a violation of good taste to hang oils and water-colours in the same room, or to mix etchings and photographs. Oil paintings, the most dignified expression of art, should find their place in the drawing-room; the water-colours belong to the bed-chamber, the morning-room, or the boudoir. Etchings and other black-and-white pictures are properly placed in the living hall, the library, and the dining-room. The many photographs and portraits are for the den and the private bedrooms.

Something must be said as to backgrounds. A gilt frame on a gilt wall-paper or background is not always successful, and it is safer, if the pictures are of sufficient value to make them important parts of the decorative scheme, that a background of some neutral colour, such as will be found in all galleries, should be provided. Oils, of course, should be framed in gold, but there is the exception sometimes of a decidedly "grey" picture, which can be framed in a "dead" black frame with a narrow gold inset next to the canvas.

The custom of framing etchings with a wide white border all round and a narrow black frame is one to be avoided. The effect of these narrow black parallelograms covering an entire wall is not artistic, and certainly is irritating to people with a sensitive eye.

A further error is the placing of "black and white" pictures on a yellow wall or background. The yellow will so accent the black of the pictures as to set up a blurring effect, and no matter how good the etchings may be their value will be destroyed by such sharp contrasts.

NOTES OF THE MONTH.

Scottish Architects and the "South."

For the first time the Royal Gold Medal for Architecture has gone north of the Tweed, to Sir Rowand Anderson, who, in acknowledging the presentation, has traced very happily the most prominent Scottish architects who came south to seek fame and fortune. First in the list is Sir William Bruce, of Kinross, a contemporary of Sir Christopher Wren. His connection with England, however, is very slight, though he appears to have done some work at Ham House, in Surrey, for Lady Dysart. The next name of any consequence is James Gibbs, of Aberdeen, born 1674, died 1754. He studied for some years in Rome, and returned in 1710 to London, where, under the influence of his early patron, John Erskine, Earl of Mar, he soon rose to fame. Colin Campbell, a Glasgow architect, well known as the author of "Vitruvius Britannicus," under the patronage of the great chief of his clan, the Duke of Argyll, removed to London, and carried on a considerable practice as an architect. The Mylne family have a long and continuous connection with building and architecture. A Mylne appears as master mason to King James III of Scotland. His family can be traced down to the end of the eighteenth century, and had a hand in almost everything, including Royal palaces and castles, town halls, and many bridges. Robert Mylne, a descendant of the master mason of King James III, was born in Edinburgh in 1733. After about four years studying architecture in various parts, he returned to England in time to take part in a competition for the new Blackfriars Bridge, and was successful against sixty-nine competitors. From this time work flowed to him; in 1766 he was appointed surveyor to St. Paul's Cathedral, and it was he who suggested the widely-known epitaph to Sir Christopher Wren. He has also a further claim to the remembrance of the Royal Institute of British Architects, inasmuch as he was an original member of the Architects' Club, founded in 1791, which dined once a month in the Thatched House Tavern during the season, out of which gathering the present Institute grew. The next best known name is that of Adam. The three sons of William Adam, of Maryburgh, in Fife, himself an architect of great repute, with many good buildings to his credit, made their descent on London in 1768. Their influence on architecture exists to the present day. A Wren church and an Adam house still hold their own. "I could prolong this list, but will close it with the names of two men who have done much to deserve to be remembered and held in esteem—the late Richard Norman Shaw and James McK. Brydon, both of them my countrymen."

* * *

Italian Artists and the War.

At the Leicester Galleries, Leicester Square, is a very remarkable exhibition of Italian War pictures and cartoons—vivid, biting, sometimes horrific, satires, which gain an additional interest when we know the conditions under which the drawings were made. The caricature, the cartoon, and the illustrated postcard played a large part in bringing Italy into the War, as may be realised from the following quotation from the prefatory note to the exhibition catalogue: "In the streets of Rome the crowd was wont to gather before the caricatures that satirised the event of the day. On the morrow, these caricatures were spread among the public in postcard form. The enemy felt the weight of these blows and sought to stay them. The sturdy Galantara, who fought the good fight in the *Asino*, was prosecuted by the enemy Embassies for his cartoon, 'The Two Butchers.' Golia, who edited the satirical journal *Il Numero*, was threatened personally by the German colony of Turin. His answer admitted of no reply. Martini's 'Danza Macabra' evoked violent enemy protests; but, nothing daunted, the Italian artists continued their work in the *Travaso*, the *Guerin Meschino*, the *Numero*, and the '420.' Then appeared the admirable album 'Gli uni e gli altri,' in which were collected the works of the best caricaturists in order to deal a final blow at German influence. The first edition was sold out at once. Shortly afterwards Italy joined the Allies. On that day, many Italian artists, rightly proud of their work, exchanged the crayon for the rifle. Ventura, Codognato, and others, fighting on the Isonzo, turned to account their hours of leisure by depicting life at the front and the fierceness of the mountain warfare. Others, like Sartorio, have suffered the hard fate reserved for prisoners of war. Others, again, died gloriously in the heat of action. Oppo, after a splendid campaign in the *Idea Nazionale*, joined the famous 130th Infantry, which suffered so heavily on July 7, 1915. Severely wounded (having lost the use of one arm and with his jawbone smashed) he was among the five survivors; but he has since resumed his place in the *Idea Nazionale*, and wages the same war for the same ideal. Yet others, like Sachetti, celebrate the valour of Alpini and Bersaglieri against the sinister knights of Kultur. Thus the artists of Italy help to maintain public spirit at the high level of their own. Older men, already famous, like Pogliaghi, have created an imperishable record of their country's deeds by illustrating the gigantic struggle among the mighty Dolomite peaks. A Roman journal has rightly said that the artists of Italy have been worth a machine-gun division to the Allied cause." A visit to the Leicester Galleries will make this plain.

* * *

The Best Modern Work in Interior Decoration.

We often hear it said that modern interior decoration is far below the standard of "old work" in quality, but there is only a measure of truth in this, for, if ample means are allowed for the best material and the most skilled craftsmen, a result can be obtained to-day which is fully equal to old work. Evidence of this is afforded by Messrs. Howard & Sons, Ltd., of Berners Street, London, W., who have a very high reputation for interior decoration. They have just issued a finely-produced booklet showing a selection of rooms carried out by them. These are of all kinds—panelled rooms of Jacobean and Stuart character, with richly-carved chimneypieces and elaborate ceilings; rooms of a later English period, when plain painted walls and delicate enrichments were the vogue; beautiful rooms after the manner of the very best periods of French interior decoration—the second half of the eighteenth century; dining-rooms, drawing-rooms, billiard-rooms, halls: making together a most attractive series.

Notice respecting sending the "Review" to Neutral Countries.

The War Office notifies that from now onward all papers posted to any neutral countries will be stopped, except those sent by publishers and newsagents who have obtained special permission from the War Office. Such permission has been granted to Technical Journals, Ltd., and subscribers to THE ARCHITECTURAL REVIEW who wish to send to neutral countries should order copies to be dispatched by the Publisher from the office at 27–29, Tothill Street, Westminster.

NOTES OF THE MONTH.

Modern Painted Furniture.

Queen Mary paid a private visit last month to Lady Kinloch's studio at 296 King's Road, Chelsea, to see the examples of furniture painted by artists who, owing to war-time exigencies, are turning their talents in this direction, and Her Majesty was so delighted with what she saw that she ordered a complete set of furniture for the room of the Ladies-in-Waiting at Windsor Castle. Lady Kinloch, interviewed by a representative of the *Daily News*, said: "Our desire is to initiate a new epoch in furniture, to get away from reproductions and slavish bondage to tradition, and to try to express in our furniture something of the spirit of the most wonderful period in history. To achieve this we must get the public's devotion to bad reproductions of antiques, for which they pay colossal sums, diverted in the direction of this new movement. We are hopeful that this will not be merely a war-time work, but the beginning of something really epoch-making, which will give gifted modern artists an opportunity to express themselves." The movement is only nine months old, and so far there has not been much attempt at actual originality, continues the *Daily News* interviewer. "Hepplewhite and Chippendale are, of course, the chief influences; and an eighteenth-century elegance is all-pervasive."

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The School of Architecture at University College.

Some changes are contemplated next session in the School of Architecture at University College, London. Professor Simpson, who has been responsible for the work of reconstructing and reorganising the School, and who has also had a great deal of work put upon him in connection with the extension scheme, has asked to be freed during next session from some of his duties. The College Committee, advised by the Architectural Education Committee, have accordingly given him the power to delegate some of his work, including the general duties of organisation and administration, to the Assistant Professor, Lieut. Wilkinson. Professor Simpson will continue as usual his courses on "The History of Architectural Development," and will give some public lectures in the early part of the session.

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B.R.C. Fabric for Floor Construction.

The British Reinforced Concrete Engineering Co., Ltd., of Manchester, have published a booklet describing and illustrating the use of their fabric for reinforced concrete floor construction. B.R.C. fabric is admirably adapted for this purpose, being a wire mesh of great strength, easy to handle and to cut to shape, and obtainable in rolls which simply have to be unrolled across the span, leaving the reinforcement exactly and firmly in position (for in process of manufacture the wires forming the mesh are electrically welded at the points of contact, and so cannot get out of place). It is claimed, moreover, that the liability of a floor to crack is considerably reduced, in most cases being entirely eliminated by the use of a layer of B.R.C. fabric in the concrete.

NOTES OF THE MONTH.

The Old Gatehouse at West Smithfield.

The Norman church of St. Bartholomew the Great, West Smithfield, is approached along a narrow passage-way, at the end of which is an arch surmounted by an old gatehouse. It seems that this formed part of the original monastery. Removal of the tiles on the house has brought to light a very fine Elizabethan half-timbered building, which was erected by one Philip Scudamore in the closing years of the sixteenth century. The oak timber is still in a wonderful state of preservation, and Sir Aston Webb, R.A., the architect to the church, expresses the opinion that complete restoration can be effected for a comparatively small sum. When restored the gatehouse will form a notable addition to the architectural features of the Old City.

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Bradford's Town-planning Scheme.

The town-planning scheme put forward by the Bradford Street Improvement and Buildings Committee was on July 4th the subject of a further conference between representatives of the City Council and the urban district councils of Shipley, Bingley, and Clayton. After discussion it was unanimously resolved that the plan submitted should be approved, and that the apportionment of costs of the application for approval of a prima-facie scheme should be paid by each authority on the basis pro rata of acreage. A further resolution appointed a deputation to wait upon Mr. Raymond Unwin (Chief Inspector of Town Planning under the Local Government Board) with reference to the suggested joint scheme. It may be added that of the total of 3,407 acres involved in the scheme 2,390 are in Bradford, 650 in Shipley, 255 in Clayton, and 112 in Bingley.

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The Safety of St. Paul's.

The task of shoring up the south transept of St. Paul's Cathedral for the purpose of taking off weight from the upper part of the adjacent piers is now nearly accomplished. When it is finished the south-west pier, which has been so long in the hands of the workmen, will be released from the steel bands that secure it and from the scaffolding by which it is surrounded, and the monument of Nelson will be pieced together and restored to its place. It is hoped that the first section of the work of preservation will thus be completed by the end of August.

AUCTION.

IRELAND.—4,000 tons of Connemara Marble to be Sold by Auction at our Salerooms, 39, Westmoreland Street, Dublin, on Thursday, 17 August, 1916. All the blocks of Green Connemara, in blocks from 1 to 8 tons each, to be sold in one Lot. R. J. CONNOLLY & SON, Solicitors, Clifden, Co. Galway. BATTERSBY & CO., Auctioneers, Dublin. 863